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NATIONAL EXPOSITION OF MUSIC IS PLANNED FOR BOSTON NEXT MONTH

Interesting Attractions for Opera House—Shura Cherkassky Surprises Hearers—San Carlo Repertory—People's Symphony Announcement—Orchestra Concerts at Cambridge—Other News

Boston, Mass., October 7.—A national exposition of music will be held at Mechanics Building, Boston, November 26 to December 1 inclusive, according to plans outlined at a luncheon in the Adams House. The exposition will be utilized for the exhibition and demonstration of every musical instrument, and will entirely fill Mechanics Hall and several smaller halls in the great exhibition building if the ambitious project materializes. Harry L. Katz, formerly manager of the Washington Concert Bureau and president of the Exhibition Association, and John A. Davis, publicity manager of the association, addressed the meeting. About twenty were in attendance, including D. D. Luxton, W. H. Merrill, and others prominent in the music trade of New England.

The exposition is being directed by the National Exhibition Association, Inc., which already has secured the indorsement and active co-operation of a large number of musical organizations, manufacturers, dealers and musicians of note. Pianos, organs, phonographs, records, music rolls, sheet music and musical accessories of all kinds will be shown, ample opportunity being afforded for demonstration. Some of the manufacturers contemplate reproducing parts of their factories, say the promoters. There will also be a display of ancient instruments obtained from collections of antiques and museums. Concerts will be given afternoons and evenings.

ESTEY ORGAN COMPANY MOVES.

The local branch of the Estey Organ Company is moving from 120 Boylston street, where it has been located for fifteen years, to the new Park Square Building. The company will have larger quarters there and expects to be settled in its new home about November 1.

INTERESTING ATTRACTIONS BOOKED FOR BOSTON OPERA HOUSE.

That Mr. Mudgett intends to have the Opera House play an important part in the musical activity of Boston is indicated by the list of attractions which he has booked for this season. Mme. Pavlowa and her company will occupy the Opera House the week of October 29. The dancers will be followed by the San Carlo Opera Company, which will remain here for three weeks, beginning November 5. On Monday evening, January 28, the Chicago Civic Opera will begin its annual two weeks' season. Negotiations are going on to bring the Wagnerian Opera Company to this city for two weeks in late winter or early spring.

In addition to these operatic attractions Mr. Mudgett has engaged artists of the first rank for the Sunday concerts at the Opera House. These artists include Mmes. Galli-Curci and Farrar, Messrs. Schipa, Elman, Kreisler and Rachmaninoff, as well as a joint concert by Alma Gluck and Efreim Zimbalist.

BOY PRODIGY SURPRISES HEARERS.

Shura Cherkassky, the eleven-year-old boy pianist, opened the Boston musical season Sunday afternoon, September 30, with a recital in Symphony Hall. Cherkassky set himself a program which gave him ample opportunity to display his present undeniable gifts, in detail as follows: aria con variazioni, in D minor, Handel; ecosaisies, Beethoven-Busoni; Invitation to the Dance, Weber; etude in C sharp minor, fantasia-improptu, impromptu in A flat major, and valse in C sharp minor, Chopin; prelude and a scherzo in E minor, Mendelssohn; barcarolle and polka, Rachmaninoff; Prelude Pathetique, Shura Cherkassky, and Rhapsodie Hongroise, Liszt.

There is no question about Cherkassky's talent for he played with a technical surety which most pianists do not achieve until later in life. But the promising aspect of his work is that this technic is not used as a mere trick but has already been made to serve a nature that is manifestly sensitive and poetic, a feeling that is truly musical. He is singularly free from the immaturities that one expects in youthful artists, and his playing carried a ready appeal to the enthusiastic audience that had gathered to hear him. It is to be hoped that Shura will not be exploited but will be permitted to grow naturally and healthfully into the great artist that he shows every evidence of becoming.

SAN CARLO OPERA REPERTORY.

The repertory of Fortune Gallo's organization, which will begin an engagement at the Boston Opera House for three weeks beginning November 5, includes for the first week works by Verdi, Puccini, Flotow, Wolff-Ferrari and Bizet.

The first week's repertory will be as follows: Monday, Rigoletto; Tuesday, Tosca; Wednesday matinee, Martha; Wednesday evening, Aida; Thursday, Madame Butterfly; Friday, The Jewels of the Madonna; Saturday matinee, Carmen; Saturday evening, Il Trovatore. All incidental

dances will be presented in elaborate style by the Pavley-Oukrainsky Ballet Russe and there will be divertissements of their own.

PEOPLE'S SYMPHONY ANNOUNCEMENT.

The People's Symphony Orchestra will begin its fourth season on Sunday, November 4, at 3:30 P. M., at the St. James Theater on Huntington avenue. The conductor will



(Lee Bros. Portrait.)

THE VERBRUGGHEN QUARTET.

Henri Verbrugghen, first violin; Jenny Cullen, second violin; David E. Nichols, viola; James Messeas, cello. The quartet is now giving a series of six chamber music concerts at Aeolian Hall.

be the same as in previous years, namely, Emil Mollenhauer, with Stuart Mason as assistant conductor. It is expected that there will be several guest conductors during the series of twenty concerts.

SYMPHONY TO GIVE NINE CONCERTS IN CAMBRIDGE.

The Boston Symphony Orchestra will give nine concerts in Cambridge this year, on Tuesday evenings in Sanders Theater, Harvard University. The dates and assisting artists are as follows: October 18, Kathryn Meisle, mezzo-soprano; November 15, Roland Hayes, tenor; December 6,

PAVLOWA, AT THE MANHATTAN, WINS NEW TRIUMPHS

It was Ponce de Leon who sought for the spring of Eternal Youth, but it appears to be Anna Pavlowa who has discovered it. Having stayed away from us all last season, she came back to the Manhattan Opera House on Monday evening of this week, looking lovelier and dancing better than ever before—and this statement is made in cold blood as the result of observations of the measuring eye of an impartial and unprejudiced critic. There was the same tremendous outburst of welcome for her as ever and when she had finished dancing there were, by actual count of this same case-hardened observer, floral tributes no less in number, and certainly as large as those which she used to receive thirteen years ago or so, when Max Rabinoff first let America know what manner of dancer Russia could produce.

The program opened with the familiar Chopiniana, that combination of old school ballet and modern stage decoration and light; and closed with the usual group of divertissements, none of which were new. Mme. Pavlowa herself

Harold Bauer, pianist; January 10, Robert Schmitz, pianist; February 7, Jean Bedetti, violoncellist; February 28, Vera (Continued on Page 32).

METROPOLITAN OPERA IS TO OPEN WITH MASSENET'S THAIS

Season to Begin on November 5 with Jeritza as the Principal Star—Meistersinger to Be Given for First Time in Six Years—I Campagnacci the Real Novelty of the Year

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, arrived back from Europe on the S. S. France last Saturday, and on Monday afternoon held the first audience of the season, as usual receiving the newspaper representatives and imparting to them the final nuances of his plans for the season. These are matured so far in advance that, as a rule, Mr. Gatti-Casazza has little to say not already made known in his annual spring ante-Europe statement, and this was true again this year; but here is the substance of what he did say:

Massemet's Thais, including Mme. Jeritza's famous stage fall at the end of the second act, has been chosen for the opening evening, November 5, with Clarence Whitehill as Nathanael, Armand Tokatyan as Nicias, and Hasselmans conducting.

During the first week, probably on Friday evening, November 9, Die Meistersinger will appear for the first time since the 1916-17 season. Florence Easton will be Eva; Rudolf Laubenthal, the newest importation from Berlin, will essay Walter; Whitehill, Sachs; Bender, Pogner; Meader, David, and Schutzendorf, the Kothner, with Bodanzky conducting.

The second revival, due in the second week, is the Mascagni opera, L'Amico Fritz, which has been absent from this fair land for oh! so many years. The new Spanish tenor, Miguel Fleta, will make his debut in this, with Mme. Bori and Giuseppe Danise in the other principal roles, Moranzoni conducting. This opera is to have scenery by Joseph Urban, while the Meistersinger will be outfitted by Herr Kautsky of Vienna, who painted those neat and unwavering shadows on the Tannhäuser scenery.

"Next on the program," as Nikita Balieff says, is a revival of Giordano's Fedora (scenery by Urban), also absent from roll-call for many years. Mme. Jeritza will be chief empress in this, ably supported by Messrs. Martinelli and Scotti, under Papi's baton. Then comes, also in December, Flotow's Marta (scenery by Urban), with Mme. Alda in Mme. Hempel's former role, Gigli in the Caruso part, De Luca in his own part and Papi conducting.

Right after Christmas Laparra's La Habanera is due, with Mme. Easton and Danise for principals, Hasselmans conducting. Scenery by Rovescalli of Milan, who painted the lovely distant glaciers in William Tell. On the same bill with La Habanera is the one real novelty of the year, I Campagnacci, by one Ricicelli, hitherto unknown, a success last year in Rome and other Italian cities. It is a comedy opera taking only fifty minutes, with Gigli in the leading role and Moranzoni conducting. Scenery is by Carelli of Rome, where the original production took place.

In January, too, comes the revival of Rimsky-Korsakoff's Le Coq d'Or, made notable by the participation of Amelita Galli-Curci, who will sing the Queen for the first time, while Rosina Galli dances her as before. After that, dates still undecided, come Der Freischütz, Siegfried and Le Roi de Lahore, the latter doubtless for the special benefit of Titta Ruffo, who will join the company late in December.

Chaliapin, said Mr. Gatti, in addition to the roles already sung here by him, will add this year Mephistopheles in Gounod's Faust and Don Basilio in The Barber.

All set!

did the perennial Swan, and won the perennial applause with it, participating also in the Glazounoff Bacchanale that ended the program. Between the Chopiniana and the Divertissements came the novelty, Old Russian Folk Lore, a ballet in one act, arranged by Pavlowa's first dancer, Novikoff, music by Tcherepnine, scenery and costumes by Bilibine. The story centers around the legendary Czar Dodon—made familiar in Rimsky-Korsakoff's Coq d'Or. Mme. Pavlowa is the Enchanted Bird Princess who finally turns into a beautiful bride. Needless to say, she was exquisite both in appearance and in the fineness of her dancing. As for the rest, they did what they had to do excellently. To one observer it seemed as if Mr. Novikoff's imagination had failed him to some extent. There was too little life and movement in the whole; too much of groups of three and four dancing while the others stood around. Tcherepnine has made a thoroughly ingenious score, most effectively orchestrated, bowing right and left as he pro-

(Continued on Page 32).

INTERPRETATION IN THE ART OF SINGING

By Vladimir Rosing

ARTICLE I

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THE origin of the song and its birthplace is in the mind and in the inspiration of the poet. The composer could not have written the song had the poet not written the words. The poet sees a vision—this vision, through his genius, he is able to materialize for the world in a set of words by which it is portrayed. Then comes the composer. He reads the poem of the poet, is inspired by the poet's creation, and further materializes the vision in harmonic form. To each phrase, to each word, he gives a musical tone, blending into one the meaning of the word and the meaning of the sound. Thus is created the song. The object, the mission, the problem of the singer is to re-create the poet's vision—to make it live, to portray it, to paint a picture of this vision in vocal vibration. The singer, to give a perfect picture, must use different tones such as a painter would use in painting his picture—different brushes, different colors.

In the last century the singer had to sing only works by Mozart, Rossini, Donizetti, Handel, etc., with roudles and trills and runs, long sustained musical melodies, written on words that had very little sense and little variety of emotion. It was the age of romanticism, of sweetness, poetical lyricism, of vocal tone. Singers sang with fine technique and produced tones sustained and of sweet quality, but with little if any psychology, either in their singing or in their acting. We can judge that, and reconstruct it from the traditions they left us, against some of which we have to fight so as to make progress in singing and acting. As I have said in my previous article, the type of a singer and his singing is a direct outcome, the reflection of the creative work of the composer. The poet mirrors in his poetry the times in which we live. The composer harmonizes and the singer portrays them. Therefore, what was good and acceptable in the old days of our grandfathers, while it still may give us a certain artistic pleasure, has outlived its epoch, and does not satisfy our minds. We are passing now through an age of intellectual progress of mind and not only of sentiment. Probably had Chaliapin appeared in the forties he might have been hissed off the stage and severely criticised, instead of being hailed as the greatest operatic artist of the century. But why go so far? Only fifteen years ago he failed to please the New York critics or the New York Olympians, yet then he was just as great as he is now. He was the first to break the conventions of all the stupid traditions of the operatic stage, and the Beckmessers thought it scandalous.

In this world nothing remains stationary; everything moves towards progress and composers have to submit to the same law. Every new movement in musical expression meets with bitter opposition. The ruling Beckmessers always find that it breaks traditions and conventions, and therefore it is bad, ridiculous. Moussorgsky, the greatest song writer of the world, died practically in poverty, and was never recognized for the great genius he was while he lived. Like in everything else in the world, the same intolerance! With the advent in the musical world of new composers expressing live emotions in the new musical form, new singers had to come; Tchaikowski, Schubert, Schumann, Brahms, created the so-called Leider-singers, recital singers and gave the world such artists as Von Zür Mullen, Julia Culp, Dr. Wüllner, etc. Most of the songs of those composers were the expressions of true, deep emotion, portraying true sentiment, written on poems of great poets, giving them a corresponding musical harmony. Those composers demanded a singer with a brain, a mind; a singer that would be able to feel, to understand the subtleties of all human emotions, and their love and sufferings, and to give them a true expression in their voices. Being romantics they created a type of romantic singer; they portrayed very little of the grotesque and crude side of life, with the exception of a few songs like *Der Erl König*, *Der Zwerg*, and a few others. Their melodic medium of expression is round, fluent, tender, pathetic, melodic, tragic—demanding the same of the singer. They represent the intellect of their times, they mirror the sentiments of the educated Bourgeois classes.

Wagner and Moussorgsky made still further progress and created a great musical upheaval. They established the musical drama. Accordingly they created a new type of singer. Wagner, mystical, allegorical, superhuman, majestic, colossal, with the sweep of a great brush painting super-pictures of human giants, God-portraying force, demanding singers of great physique and power of style! His medium of expression is a musical declamatory singing. Moussorgsky brings a different phase of life into music. While Wagner brings for the greater part a musical drama of the unreal and allegorical, Moussorgsky brings the musical drama of life's reality. He is a realist and portrays life with all her crudeness, ugliness, and at the same time, beauty. He mirrors also the feelings and the life of the Russian peasantry, so-called by our social rule, "lower classes," a class that found very little portrayal in the musical expressions, although the folk music that may be the foundation of all music and which is, in any case, the foundation of Moussorgsky, comes from and has been created by the so-called lower classes. Moussorgsky in his songs invents a completely new medium of musical expressions. He arrives at complete realism, and has a perfect realistic musical tone that portrays the meaning of the word, the psychological behind the word. He again demands another type of singer, a singer who can master an infinite number of colors in his tones—a singer able to portray in his tone not only beauty and fluent melodic lines, but also the grotesque, and paint realistic pictures with his voice.

The next stage of development is Debussy, Ravel, Stravinski, and now the six in Paris. Their music again demands a different style of singing. It is a melo-declaration, on sustained tones, and as the French say, *Il faut les dire* ("You must speak them"). It is different from Moussorgsky's declamation. They are impressionistic, while he is realistic. What will be the next stage of development nobody can tell, but one thing is sure, we will not remain stationary.

From all this it is obvious that a singer cannot sing Mozart with the same tone as he would use to sing

Moussorgsky. Take for instance the song of Moussorgsky in which the village idiot that pleads with Savishna, a village girl, to love him. If the singer were to sing the song in his ordinary voice—the voice that he would use in singing the Hindu song from Sadko, it would surely be meaningless. Some songs, it is true, are purely descriptive, the singer being merely the narrator, like, for instance, *The Rose* and *The Nightingale*, where the singer tells of a nightingale that fell in love with a rose; or that ballad of Moussorgsky, describing a soldier who is killed and left on the battlefield while in his own country his wife is crooning her baby to sleep. For such songs no special tone-color is necessary. The singer is asked only to tell the story with feeling, giving the expression of the emotion of those about whom he relates.

But the great majority of songs are personal, where the singer is a character making a personal appeal; for instance, like *Savishna*, *Steppe*, *Ich rolle nicht*, *Invitation au Voyage*, etc. In these songs the singer must forget his own personality completely and for the time being assume the personality of the character in the song. He must think, feel, look like the person created by the poet and composer, and which he has to portray with his voice.

Some songs are a combination of the two—narrative and singer—like *The Death Serenade* of Moussorgsky, which begins with the description of a beautiful and a dying girl sitting at a window. At midnight, Death, disguised as a medieval knight, appears at her window and sings a serenade. Up to that point the song is a narration. From that moment it is Death making a personal appeal. Or, for instance, *The Two Grenadiers*, which tells of two grenadiers retiring from active service in Russia; and how they hear the news of France's defeat. It is first a narrative, then a dialogue between the two grenadiers. It is only common-sense that the tones which describe the two grenadiers returning and the speech of one and of the other must be different. The question arises: Is it possible, and will that be singing? Here will come complete disagreement from those who hold themselves purists—those who will sacrifice every shade, every color, for purity of tone. To them singing is first of all the producing of a perfect sound, while the realists are ready to sacrifice purity of tone to get the right psychological effect—the right tonal production of the emotion—to convey the vision of the poet.

As I have already said, in the days of the classics the purists were right—the tone was before everything else. With the sound-treasures that exist in the present-day songs, which portray all of the emotional sides of our life, then I say they are wrong and we are right. Let the purists say that they do not like that kind of song; that is different, and then it would be a question of taste. But to sing those songs with just pure tone is inartistic. The question is: Can a singer find enough color in his tone to give the portrayal of so many varieties of emotion? Without any doubt he can. Singing is a prolonged speech, only instead of a short breath use on a syllable, in singing we use a long one, and while we speak only a few notes we sing on a scale of two octaves, which really gives to the singer an advantage over speech in the quantity of inflexion and color of the voice. The speaking voice of a great actor is able to give an infinite variety of shades of color, sometimes making their voices unrecognizable when the part demands it. What an actor can do with his voice so can a singer—only much more.

The question is, how is it to be done and what are the signs? Unfortunately, in the limited space of an article it is impossible for me to go into details and give elaborate, scientific explanations, but I will do so in my book which I hope to finish soon. Meanwhile I will give the outlines and the psychological and physiological fundamentals on which interpretation, in my opinion, should be based. Let us analyze what is interpretation and what is action, mind, brain, body, that give us the power to realize the interpretation? Interpretation of a song means the re-creation of the poet's vision and portraying of it to the public by words and music through the medium of the voice. The truer the portrayal, the greater the interpretation. If you can make the public feel the reality of the emotion—if you can visualize the picture and the thought you have in your mind, you have succeeded. Now let us consider the physiological

process in our body that enables us to give the outward expression of our forethought and vision! The process will be as follows:

In our mind we have a thought—a picture, which is transferred into an emotion and transmitted to a corresponding cell of the brain that controls this emotion. The particular brain cell, or cells, when there is a vision of emotion, sends the message to the corresponding nerve centers in the body. By the command of the brain the nerve centers begin to vibrate, to feel, and in their turn produce an immediate reaction on the body. It produces a reflection on the muscles, giving a bodily form, movement and color of tone to the voice. In my opinion, without the right bodily form you cannot get the right vocal color to portray the emotion, and to get the right bodily form (by which I mean the expression of the voice, hands, position of your body), one must get the true emotion in the nerve centers. It is only then that the singer can live in every song he sings; it is only then that he can portray the true emotion.

What I say is not new—it is only the adaptation of natural laws, our natural selves as we live in every day life, to song. If songs and singers are to portray emotion, then they must follow those natural laws and not create unnatural ones to portray the natural, or they will never succeed. Watch yourself in every day life and you will find that you have practically for every thought a corresponding movement, facial expression, and vocal color in your speech. For example: You have just heard good news which has made you happy. Your face lights up with a smile; your lungs are filled with air; your voice receives a bright, broad color; all your muscles are extending. On the other hand, you have heard sad news, which would have just the contrary effect. The muscles of your body will contract and the voice will get a direct and a contracted color.

As it is in life so it must be in singing, for singing is the portrayal of life. The realization of this truth came to me after a concert at which I sang for the first time *Savishna*. In this song a village idiot is making love to Savishna and begs her to take pity on him and love him. He says "no one pities me—everyone calls me a fool. Oh! Savishna, be kind to me, love me, for I love you so!" In singing this song I endeavored to give the characteristic color of the idiot with my voice, and the song had to be repeated. After the concert a number of people congratulated me on my singing of the song and said that it suited me! Perhaps rather a doubtful compliment! At home I tried to analyze what I did when I sang this song, and why, and how I got the right color in my tone, and I remembered that when I sang this song all my body became flabby and loose, dropping the idiot mouth, loose head, curved, bent back, and a broad stupid smile. And with that form of the body and muscular contraction my voice received a corresponding color.

This convinced me that, for the right vocal color, one must have the right corresponding form of the body. The next thing was to find how to create this bodily form. For example, it did not take me long to discover that it is impossible to create the right bodily form just by muscular control. That is to say, a bodily form which is only created by the muscles is dead—an imitation does not vibrate nor portray life, and the only way in which a real bodily form can be created that will correspond to the emotion is through the emotion itself; or in other words, by a direct reaction of the nerve center that controls the particular emotion the singer wishes to portray, and that to get the form he must get, first of all, the emotion, and then have the muscles so responsive, so elastic, so under control, that the nerve center would have a perfect muscular reaction that would create the form unhampered by stiffness. And it is imperative to establish, to apply, the coordination of contractions between the brain nerve centers and the muscles.

I began to apply this system in all of my songs, and develop this co-ordination. With the help of Dr. West, and the brain system of Dr. Witos, I was able to have my idea developed on a scientific foundation physiologically and psychologically.

In my next article I will give examples and directions for the application of this system in working out the interpretation of songs.

ADVICE TO THE MUSIC STUDENTS WHO CONTEMPLATE COMING TO NEW YORK

The Music Student with Aspirations

By CLARENCE ADLER

In almost every home of the great middle class in America, there is a piano. On nine-tenths of them, some one of the family, usually a child, is taking piano lessons. The country music teacher may not be very competent, in fact she is often the opposite, but she does what she can to give the youngsters a smattering at least, so that they can stumble through *The Maiden's Prayer*, and *Monastery Bells*. Here and there a pupil reveals more aptitude than the rest, and longs for better instruction. If he is earnest, he gravitates in time to the nearest large city and eventually seeks the great musical center of the United States—New York.

The aspiration of the student prods him constantly on to reach out beyond his limited and hampering surroundings. His ambition may cause him to overreach himself. He attempts the higher things before he has mastered the lower ones, that is to say, before he has completely exhausted the resources and possibilities which surround him even in a very small town. There are other means of musical cultivation in addition to the piano teacher.

It used to be said of musicians that they knew nothing whatsoever outside of their own particular art. If this was ever true, which it probably never was, it is certainly false today. A one-sided cultivation will not carry a musician very far in our modern period. The great artists of the present

are men and women of many-sided resources who know something of everything and all about one thing.

When there is a will to improve, means for improvement can always be found. One way is to secure books. Books of all sorts on piano playing, technique, interpretation, music history and music appreciation, and lives of the great composers. Where such books are not procurable in the town library, they can be obtained from the publisher.

Another way for the ambitious small-town student to prepare himself for a musical career is to exercise himself in sight-reading. By so doing, he not only gains proficiency in playing at sight, but becomes familiar with the best that has been thought and written in music.

My advice, then, to the student of music, who feels that he has talent and chafes under the restrictions of the meager opportunities offered in the home town is to make the very utmost use of such advantages as do present themselves. If expert instruction is out of reach, perfect your piano playing through patient thought and effort, and through the reading of helpful books.

WHY THE MUSIC STUDENT WISHES TO LEAVE HOME.

There are many reasons why the music student desires to leave his home town. First, there is the prestige of going to (Continued on page 54.)

DESPITE UNSETTLED CONDITIONS, BERLIN SEASON OPENS BRILLIANTLY

Unstable Money Makes Profits Impossible—Tickets Two Dollars One Day, Fifty Cents the Next—A New Mahler Wave—
The Operatic Discard—American Guests

Berlin, September 18.—It is hardly more than two weeks since I wrote my forecast of the Berlin season—more economic and political than musical, by the force of circumstance—and already my facts are sadly out of date. The galloping consumption which has befallen the German mark has progressed at such a rate that the Berlin carfare, which was 400,000 marks when I wrote, had gone up to a million by the time my letter reached New York. It is two millions now, and what it will be when this is printed no one can tell.

But, here is the wonder: however fast the prices rise there is always money enough in circulation to pay them. It is, when all is said and done, the most remarkable feat of the printing press! The fact is that except in a few daily commodities the mark price has virtually disappeared. Prices in shops, hotels, even restaurants are down to something like pre-war figures; but these figures are merely symbols for a price (on a "gold" basis, though the word is still avoided), which one has no means of paying except in wads of paper. One figures these wads by means of an arbitrary "multiplier" which changes from shop to shop and from day to day. The fact that the multiplier was five millions in a restaurant, ten millions for taxicabs and twenty-three millions for stationery shops—all in one day—will convey an idea of the wild confusion that reigns while the mark is undergoing the agonies of death. (Various schemes of re-establishing gold coinage have been aired, but the official reformers seem to have reached a blank wall.)

EIGHTY MILLIONS A SEAT.

The multiplier system will have to be speedily introduced into musical economics if the chaos now reigning is to be overcome. As things are, artists of rank are engaged on a dollar or gold mark basis, orchestras and halls are paid according to the weekly "index" of the cost of living, advertising according to the sweet will of the publishers. But concert tickets are sold for paper marks. Useless to change their prices every few days; by the time the concert is

doubled force. Even before the Walter concert there began a grand cycle of ten concerts consisting of the entire symphonic works of Mahler, with smaller works to fill in. This "first German Mahler Cycle," widely advertised, with an honorary committee and the usual ornamental features of a society function, is conducted by Klaus Pringsheim, a young musician who had some sort of a subordinate position under Mahler in Vienna and has been active in Berlin chiefly as critic and theater conductor in recent years. Pringsheim in an opening fanfare proclaims Mahler to be the "composer of German democracy" and many other things besides.

Like most Mahler fanatics he seems to consider his own personal relationship with the "master" to be something particularly hallowed; and in an open letter to Bruno Walter in a Berlin newspaper he accuses the latter of exploiting Mahler for the benefit of his personal success, all because Walter broke into the sacrosanct "cycle" by performing the second symphony first! I merely cite the fact that musical Berlin is excited over this controversy as a symptom of the new Mahleria.

Still another young conductor, Dr. Heinz Unger, has announced the first of a series of concerts beginning with Mahler. Whether he, too, will be the recipient of open letters remains to be seen.

SEVEN ORCHESTRAL SERIES.

Despite the uncertainty of the times, and the economic chaos, especially in the musical world, Berlin will have its usual quota of regular subscription concerts, though it is still doubtful whether the "free-lance" concerts will not be very much reduced. The big Philharmonic series will be conducted by Furtwängler, as usual; the State Orchestra series at the Staatsoper will be divided, it has just been announced, between Kleiber, the new general musical director, Bruno Walter, and Fritz Busch, of Dresden, the last-named getting the lion's share. Besides these, Georg Schnéevoigt again conducts a special subscription series of the Philharmonic orchestra, Bruno Walter another Philharmonic series, while the Berlin Symphony, the orchestra of the Deutsches Opernhaus and the Philharmonic will have their usual popular cycles.

THE FIRST RECITALS.

There have been few recitals in the first two weeks of the season, but quality has made up for quantity. That, indeed, is predicted to be the characteristic feature of the season. If the stress of the time were to crush out only the inferior, none would be more pleased than the reviewer of musical events; but there is reason to believe that many a worthy endeavor will be killed as well.

The Battistini-Dux recital has already been mentioned. It consisted chiefly of Italian arias and duets, and was surely an exhibition of pure bel canto at its best. Sigrid Onegin, too, gave a recital before her departure for America, and the standard of her singing was on the highest niveau. Vocally and musically superb. Among the pianists, Lamond led the procession. The large Philharmonie was well filled for an all-Beethoven program, which included among other numbers the sonata, op. 110, the Appassionata and six Bagatelles. Like Rosenthal, Sauer and d'Albert, Lamond has made an eminent place for himself in Europe and he is upholding it valiantly.

AN ALL-STAR "DON PASQUALE."

The real beginning of the opera season was signaled by a performance at the Volksoper under the patronage of the Berlin Press Club. In order to help the widows and orphans of former members of the press a galaxy of famous artists combined their efforts in a really splendid rendition of Donizetti's charming Don Pasquale. Maria Ivogün came from Munich and contributed her graceful

and amiable impersonation of Norina, and was splendidly seconded by Ludwig Mantler in the title role. Karl Erb, Ivogün's husband, sang the tenor role, while the excellent Wilhelm Guttman, of the Volksoper, made an amusing Malatesta. The orchestra was conducted on this occasion by Bruno Walter, whose eminent art brought about an extremely fine unity of execution. The performance was also a social event, and the audience, comprising the best elements of Berlin society, filled the theater to the last seat.

AMERICAN GUESTS.

At the Deutsches Opernhaus the new era, under Leo Bloch, has begun. Thus far only a "guest cycle" has claimed one's attention; the performances as a whole have not improved, except that the orchestra under Blech has experienced a renaissance. Two Americans have been the most successful of the guests, Mme. Charles Cahier, as Ortrud



AN UNCONVENTIONAL SNAPSHOT.

Youra Güller, the Russian pianist, and Joseph Szegedi, Hungarian violinist, on the Swiss Alps.

and Azucena, and Alfred Piccaver, as Rodolfo and Cavaradossi. Mme. Cahier has had an unequalled success with public and critics, and has made a name for herself as an operatic interpreter overnight. As a concert artist she has long achieved distinction and in the second Mahler symphony, under Bruno Walter, she again surpassed herself. Piccaver, within the radius of the Italian lyric tenor roles, has long been considered a star hereabouts. Finally there was Malvena Passmore, of the Chicago Opera, who sang Gilda in Rigoletto and earned fair, if not unmixed praise. At the Staatsoper, too, an American singer was heard, namely Herma Dalossy, as Martha in d'Albert's Tiefeland.

THE OPERATIC DISCORD.

Aside from the performances themselves, a most disagreeable discord has opened the operatic campaign. Blech's leaving the Staatsoper to become artistic director of the Deutsches Opernhaus has started a whole chain of disagreeable events. Waghalter and Krasselt, the two conductors at Charlottenburg, resigned because Blech and not one of themselves was made boss. At the Staatsoper, as soon as Blech's post was filled (after many and various negotiations), Dr. Stiedry, the first conductor, resigned for a similar reason. Since Stiedry, who is an artist of extraordinary merit and sensitivity, has the press on his side, the matter did not end there, but—after attempted compromises—in the law courts, traditionally the best place to decide a matter of art. (A whole "White Book" has been issued by the management on this important state affair.) And at the Volksoper, where Dr. Szenkar has taken up the reigns, the quondam Kapellmeister, Dr. Praetorius, has been dismissed, and has likewise taken recourse to the law. Altogether, if the musical season should prove to be of no interest, there will always be the personal side. So the newshound need never despair. CÉSAR SAERCHINGER.

MANCHESTER, ENGLAND, TO HAVE RECORD SEASON

Manchester, September 15.—If Manchester music-lovers intend to patronize all the evening concerts that are to be given during the coming season they will indeed be kept fully occupied. In addition to the Hallé concerts and the Brand Lane concerts there are three sets of chamber concerts announced by prominent musicians of the city, namely: The Hamilton Harty chamber concerts, Edward Isaacs chamber concerts, and the Catterall Quartet chamber concerts. Therefore what with the Tuesday Mid-day Concerts Society providing weekly concerts and other various artists giving noon recitals on other days of the week, Manchester will experience a plethora of musical entertainments.

THE HALLÉ CONCERTS SOCIETY.

This organization will hold its performances every Thursday as usual, commencing on October 18 with the appearance of Cortot. Other pianists throughout the season consist of Mark Hambourg, Moiseiwitsch, Busoni, Myra Hess, and Josef Hofmann. The violinists announced are Marie Hall, Arthur Catterall, John Bridge, and the cellists Casals and Beatrice Harrison. Of vocalists we are to hear Dorothy Silk, Carrie Tubb, Florence Austral, Elsie Suddaly, Agnes Nicholls, Isabel McLaren, Phyllis Lett, Rose Myrtil, Caroline Hatchard, Dilys Jones, and Herbert Heyner, Robert Radford, Harold Williams, Arthur Jordan, Norman Allin, Frank Mullings, George Parker, John Coates, Hubert Eisdell and Horace Stevens.

On November 15 Sir Thomas Beecham will conduct Strauss' Alpine Symphony. The remainder of the concerts will be directed by Hamilton Harty and the novelties will include Vaughan Williams' Sea Symphony, Holst's Hymn of Jesus—first performance in Manchester—and Berlioz' Symphonie Funèbre et Triomphale, for orchestra and military band. Bantock's Omar Khayyam will be given on January 3, 1924, and Bach's Mass in B minor on March 6.

THE BRAND LANE CONCERTS.

Brand Lane announces a stupendous list of artists for his series of concerts. Among the conductors are Weingartner, Sir Thomas Beecham, Sir Landon Ronald, Sir Henry J. Wood—who naturally conducts most of the con-

certs—and Hamilton Harty. Kreisler, Ysaaye and Bratza are the violinists, and the solitary cellist is Madame Suggia. Amongst the singers who are to appear figure Mignon Nevada, Rosina Buckman, Florence Austral, Edna Thornton, Phyllis Lett, Leonie Zifado, Miriam Licette, Kirkby Lunn, Clara Butt, Agnes Nicholls, Trazzini, and Frieda Hempel as impersonator of Jenny Lind. The first appearance in Manchester will be made by Malcolm McEachern and Joseph Hislop, and other singers include Norman Allin, Frank Mullings, Maurice D'Oisley, Dinah Gilly, Ben Davies, Horace Stevens and Harold Williams. The pianists listed include Walter Morse Rummel, Nikisch and Bachaus, and added to these Signor Amadio will appear as solo flutist. Except on the occasion of Sir Thomas Beecham's visit, when the London Symphony orchestra will play here, the Hallé Orchestra will be used for all concerts. The Manchester Philharmonic Choir will appear frequently throughout the season, conducted by Brand Lane.

NOVELTIES AT CHAMBER CONCERTS.

At the Hamilton Harty chamber concerts the following artists will appear: The Brodsky Quartet, The Manchester Wind Quintet, The Voorsanger Quartet, and the Edith Robinson Quartet. A concert of music for chamber orchestra will also be given. Hamilton Harty will take part in each concert and on October 29—the second concert—will be joined by Dennis Chapman in a recital for two pianos.

Edward Isaacs gives us the opportunity of hearing such players as the Léner Quartet, the Copenhagen Quartet, the Russian Trio, the Hungarian Quartet and the Flonzaley Quartet for which Manchester is greatly indebted to him. The novelties at the Catterall Chamber Concerts include the following quartets: York Bowen's in D minor, Dohnanyi's in D flat, Bridge's in E minor, the Strauss piano quartet, and Hinton's piano quintet. There will also be a Beethoven, and a Brahms evening. ERIC FOGG.

Salmond Soloist with Chicago Orchestra

Felix Salmond, the English cellist, will appear as soloist with the Chicago Symphony Orchestra on February 22 and 23 next.



Photo © Press Photo News Service, Berlin.

MME. CLAIRE DUX AND MATTIA BATTISTINI, who concertized together in Berlin and other German cities, achieving new box office records everywhere.

given the money paid for it is worth less than a carfare. Thus the best seat for the first Philharmonic concert under Bruno Walter cost sixty millions, and sixty millions the day after the concert were worth about thirty cents!

On the day when tickets for the first big concert of the season—a joint-recital of Battistini and Dux—were placed on sale, the parquet seat cost the equivalent of \$2.75, namely forty million marks. When the day of the concert came, people were reselling tickets at eighty millions, and literally hundreds were turned away. Talk about flexible circulation! So great was the demand for seats that the "smart" impresario refused to send tickets to the representatives of the press. As a sensation this double attraction has hardly been surpassed in Berlin.

A NEW MAHLER WAVE.

The first regular symphony concert of the season, too, was full to the doors, and that on a warm September night. The attraction this time was Gustav Mahler, administered by his chief high-priest in Germany, namely Bruno Walter. The program consisted of the second symphony, a work occupying over an hour and a half and employing the largest orchestral apparatus with chorus and soloists to boot. The performance was superb, yet not as well calculated to hide structural weaknesses as others I have heard. The response from the audience: its breathless attention, its weltering in the voluptuousness of sound, its vehement applause at the end, reminded me of a certain performance of Beethoven's Eroica under Nikisch right after the war. There is no doubt this music of Mahler—Beethovenian at his best, Meyerbeerian at his worst—is sincerely loved by his German compatriots and will play a big rôle in the musical life of the next fifty years.

Indeed, the Mahler wave, which seemed to have subsided somewhat last year is rushing in upon us with re-

KONECNY'S IMPRESSIONS OF A VISIT WITH PROF. SEVCIK

A recent visitor at the Chicago office of the *MUSICAL COURIER* was Josef Konecny, the violinist. In speaking of his plans for the coming season he also touched upon his recent visit with Prof. Sevcik. This is his story told in his own way:

"Everyone has experienced the thrill that comes but seldom, and that is of again meeting a cherished friend or a great personality after a long absence. Too often in our transitory and hectic existence (and that is especially true of the concert artist) our orbits cross or come in contact for a few fleeting moments or a short time with kindred spirits—people whose friendship we would cultivate—only to be irresistibly hurled forward on our course, perhaps never to meet again. And when such a meeting does occur it is a rare moment.

"Such a thrill was mine not so long ago when I found myself in one of the corridors of the Bush Conservatory waiting outside Prof. Sevcik's room to pay my respects to the great Bohemian master. It was a long interval since I had last seen and spoken to him—not since the fall of 1911 when I left Pisek, Bohemia, after a course of study with the grand old man whose inspiration and instruction had meant so much to me. A great many things happen in the course of twelve years. Already several of his pupils of that famous class with whom I had come in contact, have passed on to the land from which there is no return—one of them perished in the Great War. Others again, of whom much was expected have been lost in oblivion in the struggle of life, while on the other hand names not much in the limelight then have since carried Sevcik's banner gloriously before the musical world.

"What were the fortunes of most of the members of that brilliant class of 1911 I wondered? The professor himself had witnessed the disruption of Central Europe during the war, which not only seriously interrupted his teaching, but also most effectively isolated him and every other Bohemian artist from the rest of the world for a period of four years. I naturally expected that, at the age of seventy-two, I would find a man whose earlier powers were somewhat mellowed by advancing age. In this, however, I was to be most pleasantly surprised. Already the voice of the master and his personal demonstrations of the difficult passages in thirds, tenths, flying staccato, etc., of the Paganini concerto through which he was leading a young violinist (all

of which was audible to me outside), left no doubt in my mind on this last score. A virtuoso at the height of his powers could not have played any better.

"It was necessary for me to wait more than an hour, owing to a misunderstanding in my appointment; but never did I wait more willingly, for I was once more experiencing the privilege of 'listening in' on somebody else's lesson. Every one of his students who worked with him at Pisek, Bohemia, will remember the old Dvoracek Hotel, and the scenes in the hallway outside Prof. Sevcik's room, where there was almost always collected a group of pupils eagerly listening for every word and tone which came from within. Almost every one of us always managed to come fifteen minutes earlier for his lesson so as to be able to listen to the last part of the preceding student's lesson. And what a rare privilege it was when, by mutual arrangement with some other fellow student and with the professor's permission, we could 'sit in' through each other's lessons! For that was a lesson in itself—a lesson in violin pedagogics demonstrated by the greatest master. Those days in Pisek were indeed great days—days full of wonderful inspiration, enriched by the association with brilliant students from every part of the world. The very atmosphere seemed to be surcharged with things violinistic, and every student literally worked overtime competing with the other.

"These and similar recollections passed before me in mental review as I waited. Suddenly the lesson came to an end, the door opened and the professor appeared. Though I had not even been announced to him, he looked at me with that piercing glance of his one remaining eye; there was instant recognition, he called me by name and gently pulled me into the room. My first impression was that of an elderly man very quick and active on his feet, with a ruddy, healthy-looking complexion, mentally alert and keen, and a youthful enthusiasm that literally bubbled over. For a moment I was baffled by the exhibition of such vigor. Truly Prof. Sevcik is only seventy-two years 'young!' I remarked on his splendid physical appearance, to which he replied: 'One must live moderately.' Yes, he is not only a great master, but also a living example to all of his students of clean manhood, with not a taint on his personal character, consumed with an overpowering passion of laboring in his chosen field—a passion for work which he seems able to convey to everyone coming in contact with him.

"Almost his very first question to me was: 'How goes it with you? Good, is it not so?' To which I replied: 'Professor, of course, you know musical conditions in this country.' To which he quickly answered (our conversation was entirely in Bohemian): 'Musi se to, musi se to!' A literal translation is not possible; but what a wealth of meaning in these three small words! 'It must be done!' That might well serve as the Sevcik motto. He simply meant to say that success must be attained through laborious, earnest and most industrious efforts, and that no work or task must be considered too humble or mean. And the professor is well qualified to expound this principle from his own experience, for did he not obtain the stupendous results with which the whole world is acquainted only in the face of a great physical handicap and suffering? No, he was not born with the silver spoon in his mouth. Well might the young artist about to launch forth upon his career ponder on the meaning of these words.

"My visit was altogether too short, for there were others waiting. But as always the professor was kindness personified, and absolutely unassuming and most democratic in his manner. I went away filled with emotions hard to express, for I had again clasped the hand of a man who seems to be the very incarnation of a spirit rising above all obstacles.

And involuntarily my thoughts harkened back to the name of that grim and heroic figure of Zizka in old Bohemian history, who though blind of one eye led his followers to victory, and continued to do so even after becoming totally blind.

"Americans may well be proud of having had Prof. Sevcik sojourning amongst them for a while. May his days be yet many and happy, and may the twilight of his life be enriched by the recollection that his name has been and always will be a token of inspiration for the violinist!"

Werrenrath "An American Corner-stone"

Reinald Werrenrath—the popular American baritone who has been spoken of as "An American Institution"—according to an enterprising newspaper reporter who recently dug up the annals of a Virginia, Minn., newspaper, has actually become "An American Corner-stone"—or at least a part of one! The discovery was made simultaneously with the announcement of his concert in Virginia Thursday, October 4, which was the unusual feature of the three day session of the Northeastern Minnesota Educational Association Convention. This gala concert opened the Range Musical season and also opened the musical activities of the season of Mrs. George S. Richards, who presented Mr. Werrenrath in conjunction with the association. It was announced that the teachers and educators of Minnesota who came to Virginia for the concert numbered over fifteen hundred besides the city's own audience.

The announcement in the Virginia Daily Enterprise that—"the big musical event of the convention, which is looked forward to by music lovers throughout the Range, is the gala concert Thursday evening, October 4, in the high school auditorium, of Reinald Werrenrath, America's greatest baritone," and further details of the concert, together with a photograph of Mr. Werrenrath, was made a part of the papers of the Repositories of Records placed in the corner-stone of the City Hall and Community Recreational Buildings, in Virginia, at the big ceremony which took place on July 19. The new City Hall building will be a two-story edifice.

Mr. Werrenrath has probably sung at many ceremonies of corner-stone layings, but until July 19 he never actually became part of a corner-stone. As someone said, "surely there ought to be no fear about the firmness of this corner-stone, for Mr. Werrenrath is an American Institution—one of the best—and with an American Institution as part of the stone, the new building's activities ought to be most enterprising and successful."

The recital in Virginia followed the baritone's appearance at the Pittsfield Festival and began his first early fall tour which ends November 11 in his New York recital. From Virginia Mr. Werrenrath went to Superior, Wis. Forthcoming engagements are: Eau Claire, Wis., October 12; Peoria, Ill., October 16; Madison, Wis., October 18; then on down south to Harrisburg, Va., on October 25; Lynchburg, Va., on October 27, and Charlottesville, Va., two days later. He will appear with Walter Damrosch and the New York Symphony Orchestra in Brooklyn, on November 3, and New York on November 4, singing two of Mr. Damrosch's songs, the Danny Deever and The Looking Glass, both Kipling poems. Between the New York Symphony appearance on November 4 and his Carnegie Hall recital on November 11, Mr. Werrenrath will spend a week shooting game at his camp in the Adirondacks.

Borovsky's Many Appearances

Alexander Borovsky, the Russian pianist, whose debut in this country is set for October 17 at Carnegie Hall, has established what is considered a record in the matter of the number of appearances made by a newcomer in important centers on two continents within the brief span of less than three years; and also with respect to the number of concerts with famous orchestras and with world renowned conductors.

It was not until late in 1920 that Borovsky was first heard outside of Russia. Since then he has appeared in Paris twenty-three times, under Koussevitzki with the Russian Symphony, and under Gabriel Pierné at Colonne. In London he has appeared four times, the last of which was with the London Symphony at Queen's Hall. Prague was the scene of five concerts, Vienna five, Berlin eight, the last of which at Philharmonic Hall immediately preceded his departure for his South American tour. Seven concerts were given at Leipzig, two of them at the Gewandhaus under Furtwaengler; in Munich four and in Frankfurt four, followed by a tour of Germany in the course of which were visited Dresden, Hamburg, Cologne, Stuttgart, Baden-Baden and several other less important centers. Then followed visits to several cities in Spain, among them Madrid, Barcelona, Cadiz, and San Sebastian. The South American tour came next with a total of forty concerts to the artist's credit, including nine at Rio and four at Sao Paulo, Brazil; fifteen concerts in Buenos Aires, which breaks all records from whatever angle it is regarded, and five concerts at Montevideo, Uruguay.

Following his New York debut, Borovsky will return to Europe to fill his engagements there and will come back for an extended tour next season.

Police Department Honors Gigli

The day after Gigli arrived in this country he was tendered a dinner by the Police Department, in the Rose Room of the Astor Hotel. Many prominent persons were present, among whom were: Commissioner and Mrs. R. E. Enright, Mr. and Mrs. R. A. C. Smith, George MacDonald, Sir Walter Scott, Mr. and Mrs. Herman Metz, Mr. and Mrs. Francis Hugo, Col. and Mrs. Rhineland Waldo, Mr. and Mrs. R. E. Johnston, Com. John Harris, Margaret Wilson, Sophie Irene Loeb, Mr. and Mrs. J. Tennett, Mr. and Mrs. Paul Longone, Henry W. Dearborn, and Lulu and Minnie Breid.

A musical program was given, after the dinner, by Gigli, Suzanne Keener, Helen Hobson and Mabel McKinley, followed by a dance.

On September 20, the following day, Gigli left on the Twentieth Century for San Francisco for six guest performances with the opera company there. About October 12 he will leave San Francisco and will be heard in Cleveland on the 21st, in Montreal on the 23rd, in Buffalo on the 25th, and in Toledo on the 28th. He will then return to New York to commence rehearsals with the opera company.

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Galli-Curci

Whose concert at the Metropolitan Opera House next Sunday evening, October 14th, will mark her first New York appearance of the season. In addition to her appearances with the Metropolitan and Chicago Opera Companies, the famous diva will be heard in concert throughout the United States and Canada, closing her season with a six weeks tour of the Pacific Coast ending May 30th

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MONTREAL SEASON OPENS WITH RECITAL BY KREMER

Choral Societies Are Mobilizing—Many Concerts in Prospect—Notes

Montreal, Can., September 25.—The first concert of the season was given by Isa Kremer, in the St. Denis Theater, September 12. She pleased her audience so much that she was immediately reengaged for another concert on November 4. Her rendering of Moussorgsky's Hopak brought down the house. Miss Kremer was assisted by Vladimir Heifetz, pianist, who also played her accompaniments.

CHORAL SOCIETIES ARE MOBILIZING.

The Metropolitan Choral Society, which has brought to Montreal a number of prizes won at musical competitions (including the mixed choir competition at this event last spring), is reorganizing, and with an augmented choir has started rehearsals under its conductor, G. Vanderpoll.

The Montreal Elgar Choir has commenced its rehearsals. B. E. Chadwick, who brought the Apollo Glee Club to such a state of efficiency, has been appointed musical director, and George M. Brewer, accompanist.

The Mendelssohn Choir of Montreal has been organized under the direction of Harold Eustace-Key, with Percy French as accompanist.

COMING CONCERTS.

The Boston Symphony Orchestra will give a concert at the St. Denis Theater this season, under the management of Louis H. Bourdon. He is also bringing Pablo Casals, and the Flonzaley Quartet. Mr. Bourdon will manage the fourteenth season of the Dubois String Quartet.

The Community Choral Association plans to give two concerts and one oratorio during the forthcoming season.

Two concerts promised for this winter will be given by Edouard Risler, pianist, and Marcel Grandjany, a remarkable French harpist. Both will be under the management of Bernard Laberge.

NOTES.

The Kiwanis Club has offered prizes to boys and girls of Montreal, for the four best songs suitable for singing to a popular air at an open air sing-song.

Two young Canadians of notable talent left to pursue their musical studies in Brussels. Gerard Poisson will study singing with Demest, and lyric art with Van Dick. His younger brother, Rolland Poisson, a violinist, will study with Crickboom.

George Brewer, organist of the Church of the Messiah, returned to Montreal after three months touring through Poland, Czechoslovakia, Hungary, France, and England, etc. He remarked—that he was delighted to see the MUSICAL COURIER holding a prominent place in all the music stores which he visited abroad. In Warsaw, it was the first thing he noticed when he entered the music store of Leon Idzikowski.

Salvatore Issaurel, teacher of singing, has lately returned from his annual visit to his family in France. He has resumed his teaching, with pupils more numerous than ever. Stanley Gardner, pianist, returned from a trip abroad, and has resumed his teaching. M. J. M.

Sistine Choir Concert, October 18

When the Sistine Choir gives its opening concert at Carnegie Hall on Thursday evening, October 18, it will be under the patronage of Archbishop Hayes. As soon as he heard that the famous choir, under the direction of Monsignor Rella, was to appear in New York he at once expressed the wish that the concerts here should be given under his auspices. In discussing the coming of the Sistine Choir, Father Stephen Donohue, the Archbishop's secretary, who when in Rome at the American College was a pupil of Monsignor Rella, said:

"I consider it one of the greatest privileges of my life to have been a pupil of Monsignor Rella. Monsignor Rella is one of the greatest living authorities on church music, and since the illness of Monsignor Perosi, has had complete charge of the music in the Sistine Chapel, as well as of the training of the choir. His coming to America is really an unusual musical event and the singing of his choristers will show American music lovers what is highest in ecclesiastical musical art."

By special permission, the choir at its American concerts will wear its official garb—purple cassocks over white surplices. The choir itself will consist of sixteen tenors, ten basses, four male sopranos, four male altos and twenty boy sopranos and altos. All these singers have been especially

trained for the choir in the choir school instituted by Pope Pius X for the singers of the Vatican. Most of the compositions which will be heard at the opening concert will on that occasion have their first hearing in America, as they exist only in manuscript in the archives of the Vatican and have been specially copied by Monsignor Rella for his American tour. All the singing of the choir is, of course, a cappella, there being absolutely no accompaniment. The singers of the Sistine Chapel form the Pope's own choir and appear in Rome as a body only when the Pope himself officiates at Mass. The present choir was founded in 1377 by Pope Gregory XI and has existed as a continuous body ever since that date. This makes it the oldest musical institution in the world. The number of singers, originally limited to twelve, was raised to thirty-two, in the sixteenth century, which number still remains the normal strength of the choir.

NEWS FROM CINCINNATI

Cincinnati, Ohio, October 3.—The annual auction sale for tickets for the season of symphony concerts to be given by the Cincinnati Symphony Orchestra was held on September 17 and 18, at the Hotel Sinton, and great interest was shown. The coming season of popular concerts will prove specially grateful to the public, if one can judge from the



"Her concert developed into a facile triumph. There was a great deal of genuine enthusiasm in the applause she evoked, and she was repeatedly encored."

The Seattle Post-Intelligencer said the above about May Peterson, soprano, formerly Opera Comique, and Metropolitan Opera Company.

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number of advance sales made. There has been a steady increase in the number of reservations made from year to year; this includes a larger percentage of young men this year.

Artist faculty members of the Cincinnati Conservatory of Music will be presented to the public by Bertha Baur, in a series of ensemble, concerts and individual recitals.

The Three Arts Club gave an enjoyable concert on September 29, under the direction of Mrs. Adolf Hahn.

The Choral Circle of the Hyde Park Music Club held its first meeting on September 24, at the home of Norma Cornelius-Staubing. Plans for the coming year include some new works and some novel compositions.

According to an announcement made by J. H. Thuman, the coming season will present a large number of artists, including Galli-Curci, John McCormack, Mary Garden, Willy Burmeister, Rachmaninoff, Kreisler, Paderewski, Hempel, Heifetz, the San Carlo Opera Company, the Chicago Grand Opera Company, and the Sistine Chapel Choir. Margaret Finney, of the College of Music, has been engaged to conduct the piano classes at the Glendale College for Women. The department will be under the general supervision of Romeo Gorno.

The pupils of Ora B. Kemp were presented in a recital on September 27 and 28, at the St. Bernard School Auditorium.

Two graduates of the Cincinnati Conservatory of Music have been engaged by the Montana State University, as heads of departments of music.

A talk about the Cincinnati Symphony Orchestra and its conductor was made by Thomas J. Kelly, in the auditorium of the Hoffmann public school, on October 1.

Richard Fluke, a pupil of Lino Mattioli of the College of Music, has been chosen for operatic training in the Eastman School of Opera, Rochester, N. Y.

The first musicale of the season given by the choir of the Clifford Presbyterian Church, under the direction of Beulah Davis, was enjoyed on September 23. Mrs. Louis Ridiman was the soloist.

Leota Coburn, a former student of the Cincinnati Conservatory of Music under Dan Beddoe, has been engaged as vocal teacher and class instructor at the School of Musical Arts, Chicago.

Mary Swainey, soprano, and Fenton Pugh, tenor, gold medal pupils of the College of Music, have been engaged as soloists for the coming year for Christ Church choir. The choir also has a chorus of thirty voices under the direction of John Hersh.

Omicron Chapter, Phi Mu Alpha, Sinfonia Fraternity (at the Cincinnati Conservatory of Music), held its first meeting on September 18, under the leadership of Dan Beddoe, president. A program was worked out for the welfare and benefit of the many male students who are enrolled.

George Seegers, pupil of Giacinto Gorno of the College of Music, has been appointed a member of the faculty of the Eastman School of Opera, Rochester, N. Y. W. W.

Pupil of Bergey Scores in Italy

Leslie Voigtman, for eight years a talented pupil of Theodore S. Bergey, of Chicago, recently scored a huge success in the title role of Ruy-Blas, by Filippo Marchetti, at the Theater Martinetti at Garlasco, Italy. Alexandra Laskova, a very fine Russian dramatic soprano, appeared as Donna Maria de Neuborg, and, according to notices at hand, she and Voigtman were the stars.

Leslie Voigtman is one of the few pupils who are really grateful to their teachers. In a long letter to his master, Mr. Voigtman says:

"Charles Hackett was right when he told me before leaving for Italy 'don't let anybody over there fool with your voice. It is one of the best voices I have heard in America, and what Americans don't know about voice, which is a science, one will never find out there.' Of course, my dear Mr. Bergey, I followed Mr. Hackett's tip and I knew that the eight years I have studied under your direction would enable me to accept any position offered me. I had my chance here last month. The manager of the Theater Martinetti came to me and asked if I knew the role of Ruy-Blas in Marchetti's opera of that name. I told him that I did not know the part, nor had I ever seen it. 'Here is a score. Go ahead and sing it,' he said. If it had not been for the splendid training I had under your direction, I would have been 'stuck,' as we say in the U. S. A., but I was ready and came out of the ordeal with flying colors. If I have waited a long time to thank you for all you have done for me, I thought it better not to do so until I was really a success. I owe you much praise and my success is the outcome of many years of study with you, and to fight against these odds one faces in Italy and then to get a debut! The ice is broken and from now on I hope to be able to let you know of other successes in the near future."

During the month of August, Ruy-Blas made such a hit at Garlasco that the opera was given on alternate nights, and at each performance the title role was taken by Leslie Voigtman, who showed the Italian public and vocal teachers of Sunny Italy that in America, too, there are native vocal teachers who are able to turn out pupils of the highest order as to voice placement, diction, enunciation and impeccable phrasing. Judging from clippings at hand, the critics on the dailies of Garlasco discovered this at the performance of Ruy-Blas when Voigtman took the house by storm.

Ridgely's 69th Regiment Band Ends Season

C. E. Ridgely, bandmaster for the past six years of the 69th Regiment Band, closed this season's series of summer out-door concerts at Carl Schurz Park, 86th street and East River, New York. Arrangements are now being made for the continuation of these concerts with a full band during the summer of 1924.

Mr. Ridgely is well pleased with the appreciation of his renditions of standard overtures and music by old and modern classical composers as shown by the large audiences present.

Victoria Boshko in Two New York Recitals

Victoria Boshko, the pianist, announces that she is under the management of the Wolfsohn Bureau, Inc., and that she is also now affiliated with the Chickering Piano and Ampico Records. Miss Boshko will give two New York recitals this season, the first on the evening of December 19, at Aeolian Hall, and the second on March 17.

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EDGAR SCHOFIELD BELIEVES THAT THE TEACHER SHOULD SING AND THE SINGER SHOULD TEACH

It Is the Opinion of the Baritone That Both Should Be Students

"Yes, your first premise is quite clear; it is a theory about which we hear much controversy and there are good things to be said on both sides I presume, but it is your second statement which particularly interests me."

"I am not much of a preacher—in fact, I would make a far better sailor—" rejoined Edgar Schofield, the eminent baritone, with a hearty laugh, "but on this particular subject, once I get started, it seems to me I could talk ad infinitum, so when I begin to bore you, run up the distress signal."

Having protested my genuine interest in the subject, he continued with an earnestness which bespoke his sincerity. It was evident that he had thought deeply on the subject, and as he is not only a well known and much admired concert artist but has achieved no little distinction as a teacher as well, he was sure to be well worth hearing.

"Don't be alarmed," he reassured me, although I am sure I could not have evidenced any signs of such a state, since I did not feel it, "I am not going to inflict you with a long tirade, but perhaps I can make myself a little more clearly understood."

THREE ANGLES TO EXPLOITATION OF THE VOICE.

"From my own experience, I have found that there are three angles in connection with the exploitation of the voice—that of the teacher, of the student and of the singer. And many of us I fear are only too prone to feel that if we are one we need not nor can be the other. As a matter of fact, to my mind it is a combination of all three—a blessed trinity as it were—that makes for the best in any or all of these lines of endeavor."

"In other words, a combination of all three angles will make each angle more clear and more effective?"

"Precisely. It may sound like a paradox to declare that by three becoming one, each does not lose its identity but becomes more distinctly a particular unit than ever before. Nevertheless, that is the theory which I maintain."

TEACHER MUST UNDERSTAND PUPIL'S POINT OF VIEW.

"If a teacher is to give of his best and present his principles to the greatest advantage, he must be able to understand the pupil and his point of view. Oh, I know that many people will say that one can remember one's own student days and thus arrive at that particular angle. But I feel very strongly that no matter with how vivid an imagination a teacher may have been endowed by a kindly Providence, he can never return to the exact spot on which he stood before he pressed onward to the place where he now stands."

"It is all very well for us to say that so and so is a model teacher, he understands so well the student psychology. I maintain that he could understand it more fully were he at the same time a student himself. We are told that we can never recall sorrow and pain in the same measure that

we do happiness. We can remember that we were in great pain or that we were bowed down with unbearable grief when our physical and mental attitude was such that we felt we could not endure it. But sooner or later the merciful time arrives when we can look back with equanimity, and although we can recall the thoughts which held us at that time, we can never actually make ourselves feel again that



EDGAR SCHOFIELD

pain or sorrow to the same degree as at the time when it actually occurred.

"Perhaps you think I am straying from my subject, but it is this same inability to actually feel that I am persuaded is involved in the case of the teacher and pupil. We look back on our school days and though we remember somewhat of the things that used to puzzle us then, we cannot fully realize that there was a time when we did not know those things which are familiar knowledge to us now."

"Nor have I touched upon the main reason why a teacher should always be a student and that is best expressed in

the saying 'The more we know, the more we know how very little we really do know.' Then, too, if one simply teaches and does nothing else, one is bound to retrogress. A continuous going out of resources with no intake is bound sooner or later to leave one in a narrow rut from which it is only with great difficulty that one is extricated."

WHY SINGERS SHOULD TEACH.

"That is all quite true, but you still haven't answered my question as to why singers should teach," I contributed to the conversation.

"Quite so," he retorted, "but that was because the rule I have just cited relative to intake and outgo applies equally to the singer. Knowledge—or what is supposed to result in knowledge—has been poured into the singer's head for a period more or less lengthy. The singer applies the rules he has been given, with more or less success, but it is not until he begins to teach and apply the axioms and note the effects upon others that he can begin to really estimate the value of his knowledge."

"As an example, let us say that you have had carefully explained to you the principles that govern the installation of a radio. You buy the wherewithal to set one up, take it home, and then, no matter how carefully you have memorized the directions, you encounter several snags. You probably call up your informant and ask for further directions. Now the point is this, if you had not endeavored to put one up yourself, you would undoubtedly have thought your knowledge quite sufficient to do it without help and would have rested secure in that knowledge."

"Haven't you ever had what you considered a pretty good idea and yet when you applied it, you found it would not work? Or have you never had some one show you exactly how to do something until you were positive you could do it, only to fail when you did try? So it is with a singer who does not teach."

"Besides with such an attitude it is much easier to assimilate the facts which in turn are being instilled by the singer's teacher."

"And the remaining factor in the 'trinity'?"

"It may seem perfectly simple to the layman to walk out upon the concert platform, displaying neither arrogance nor timidity and present a program of variety and interest successfully. It may seem scarcely less difficult to the singer or the teacher in the studio, but in the pitiless glare of the regular concert stage, all things are different. How can the singer obtain the knowledge of just what it entails from his teacher, if the said teacher has never done this with success? And how can the singer do it successfully himself, until he has actually had the experience?"

A BIT OF ADVICE.

"And another bit of advice I should like to give to every student from my own experience, and that is that the most important thing to remember during your study is not with whom you are studying but how much are you getting out of your studies and how are you applying the principles which are being given? If after a reasonable amount of time and a conscientious self-examination, the student can honestly say that he is not progressing, then in fairness to himself, he should make a change. It may not be the

(Continued on page 31)



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HELEN TESCHNER TAS PAYS DOUBLE DUTY

The artist, impressionable, sensitive and reflective, curious to penetrate the world's secrets, eager to carry its pictures and determined to transmit its messages, meets a mental custom house on the return to his country.

"Declare what you have brought back with you" is as inevitable a demand for payment on acquired experiences as is the tax on acquired objects. And he pays his duty on new possessions of the mind and spirit almost as soon as he has paid the duty of the pocketbook.

Helen Teschner Tas brought out, when interrogated a day or two after her return from a European tour of the spring and summer, gay and sparkling pictures of Amsterdam, The Hague, Paris, Switzerland; word of current art movements abroad and of a new art, initiated in Switzerland's Dornach; the celebration in Amsterdam in honor of the kindly Queen Wilhelmina's twenty-fifth year of sovereignty with a vivid picture retained of the canals glowing with light and color; Amsterdam's streets bewilderingly filled day and night with the Queen's country people, who came from one end to the other of the small country to do honor to Her Majesty; the return of the violinist and her husband after a trip to The Hague to find Amsterdam so filled with visitors that the train was prevented from entering the station and the trip to the hotel was a struggle that seemed destined to be unsuccessful; of a terrible storm at Zandvoort on the sea when every window in the artist's suite was shattered by the force of the wind and the sea rose almost level with the hotel; pictures of Paris lying placidly beneath the Eiffel Tower and of the Schloss Birseck in Switzerland with the captured essence of past centuries in its deserted galleries and corridors. At home in New York, the violinist slipped in imagination from Holland to Paris, Paris to Switzerland and back again to Holland.

Although Mme. Tas is an American, her cultured and talented husband is a Hollander by birth and he and his wife watch with more than ordinary interest the artistic developments there.

"During my last week in Holland," said Mme. Tas, "there was great festivity and intense activity throughout the country due to the celebration of the twenty-fifth anniversary

of the Queen's coronation. In Amsterdam, the celebration included exhibitions of art and industry. The streets and buildings were decorated in a manner that was brilliant in daylight and enchanting at night, especially where the natural beauty of the canals and bridges was enhanced by an



HELEN TESCHNER TAS AND HER HUSBAND,
Emil Tas, at Zandvoort, Holland.

outline of electric lights reflected in the water and by artificial fountains shimmering in many colors. Probably the most imposing event of the week was the special concert at the Concertgebouw, conducted by Mr. Mengelberg, at which the Queen and her court were present. Several of the national songs were performed by a chorus of hundreds of voices and the Concertgebouw Orchestra gave, among other works, a Preludium over Het Oude Wilhelmus, a piece written by Mr. Mengelberg for the coronation of the Queen twenty-five years before. I had the privilege of being in-

vited to this concert and feel that it was one of the most interesting experiences I, as an American, could have had.

"Holland, incidentally, has many important literary magazines and produces an amazing number of fine books. Names such as Querido, van Suchtelen, van Scheudel, Tierlinck, Timmermans, etc., deserve a reputation which should not be confined to those countries where Dutch is spoken. Dutch painting, though not in a period of such feverish activity as existed during the lives of the Maris brothers, Mauve and the elder Israels, is still producing some remarkable work."

Mme. Tas related with much zest the unexpected entrance of Louis Gruenberg into the auditorium of the Ecole Normale de Musique in Paris at exactly the moment she and Daniel Lazarus had finished playing Mr. Gruenberg's sonata for violin and piano at Lazare Saminsky's lecture-recital. Mr. Gruenberg had decided precipitately to go to Paris for the performance and had misjudged the recital hour. However, he and Mme. Tas performed his second sonata, still in manuscript, for an intimate gathering of artists in the rooms of La Revue Musicale a day or two later. Mme. Tas spoke of the esteem in which Mr. Gruenberg, among other American composers, is held abroad, and was most enthusiastic in regard to his two sonatas. Press reports received earlier told of the interest aroused in Paris by the American music orchestral concerts conducted by Lazare Saminsky with the soloists Helen Teschner Tas, Raymond Delaunoy and M. Alexandrovitch, and of the commendation accorded composers and artists by the press and public.

At a salon of Raoul Laparra, to which the violinist was invited, Mme. Tas heard some impressive songs by the composer and looked over his sonata for violin and piano which immediately found a place among the works she brought back for study and performance. M. Laparra, said the violinist, reflects in his later work much less of the Spanish influence which so strongly marked his earlier compositions.

In Switzerland, Mme. Tas was present at a performance of Eurhythmic, a new art inspired by Dr. Rudolph Steiner.

"It is really the most interesting artistic manifestation I came across while abroad," she said. "Not quite dancing, it is yet a physical expression, a bodily inflection of speech. Through motion and gesture a living language is created, translating music and poetry and becoming itself a beautiful and moving art. Frau Neuscheller, who was at Dornach at the time I was there, is now in America conducting classes of Eurhythmic at New York schools."

Mme. Tas will soon make the trip abroad again, for she will leave in the early spring, after tours in America, for further European appearances.

Theo Karle's Appeal

A friend of Theo Karle, recently returned from a vacation in a little Massachusetts town, tells this story of the tenor's popularity.

"Visiting an old farmer, I discovered an old phonograph. The farmer didn't have much to say, and I didn't know what to say to him, so we compromised by playing the machine. The music seemed to break the ice, and he told me of his favorite songs. He said that he loved old ballads and he showed me a pile of records of them.

"And they're all sung by the same man," he added. 'His name's Theo Karle. Do you know anything about him?'

"Sure enough, there were some twenty odd Karle records, all showing symptoms of having been played over and over again. I asked the farmer why he liked Theo Karle.

"Well, he just reaches out of the machine and gets to me," he said, 'as if he was right here in the room, singing for me. I can close my eyes and just see him, singing the songs I like best. I've got a picture of him, and I know just what he looks like, though I suppose I'll never get to hear him in real life. I love his voice, but it isn't just the voice, either. It's something that must be the man. It's all so simple and easy, and you can understand every word of it."

Ralph Cox Royally Entertained in California

Ralph Cox, New York composer and teacher of singing, who has spent several weeks in Los Angeles, Cal., was a guest of many prominent musical and society people during his sojourn there. Among the entertainments given in his honor were a reception by the Zoellners at the Zoellner Conservatory with a program of Cox songs by Gardiner Hart, popular young baritone and artist pupil of Mr. Cox, with the composer at the piano; a musicale by the Baroness Von Rhyner Morrill, with dramatic interpretations of Cox compositions by Guido Nazzo, the dashing young Florentine ballerino who will soon be seen on the New York dramatic stage; a reception by the Princess Orlova; dance and garden party by the De Witts, at their beautiful Pasadena home; musical evenings at Castle Sans Souci at Scarab studio, Hollywood, and many dinners and theater parties.

A number of the Cox songs were broadcasted and sung at Grauman's and other theaters during his stay.

Duncan Dancers Embark

The Duncan Dancers, Anna, Lisa and Margo, wrote from Paris that they are looking forward with joy to their reappearance in America. They sailed on the S.S. Savoie October 6. They have worked all summer on their new American programs, the first of which will be presented at Carnegie Hall on Saturday evening, November 3. These dancers have been termed by the Parisian press as "the eternal three graces, the high priestesses of beauty."

Münz' Second American Season

Mieczyslaw Münz, the Polish pianist, will start his second American season with a New York recital at Carnegie Hall on October 31. Afterwards he will appear in recitals in Chicago and Boston and fill numerous concert engagements as far west as Kansas City, where he will appear as soloist with the Kansas City Symphony Orchestra.

Felix Salmond Booked for Baltimore

Felix Salmond, the distinguished cellist who has been appearing with such marked success before American audiences during the past year, has been engaged for a recital at the Peabody Institute in Baltimore on February 1 next.

Samaroff on Tour with Orchestra

Following her appearance at the American Music Festival, in Buffalo, on October 2, Olga Samaroff will be heard as soloist on tour with the New York Symphony Orchestra.

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(Third American Tour)

English Version by Henry Edward Krehbiel

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English Version by Alice Mattulath

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("The Maid Mistress")

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MODERN CHAMBER

MUSIC PERFORMED

Lausanne, Switzerland, September 14.—A program of chamber music which listed the compositions of some of the most interesting exponents of the new school was given on September 6 at Torricella sotto Castello, the summer home



THE VENETIAN STRING QUARTET
AND MALIPIERO.

(Left to right) Oscar Crepax, viola; G. Francesco Malipiero; Eduardo Guarnieri, cello; Vittorio Fael, violin; Luigi Ferro, violin. The snapshot was taken in the garden of the Malipiero house in Asolo.

of John Beach, the Boston composer. This lovely spot is in the little village of Asolo, an hour from Venice. A sonata for cello and piano, by Pizzetti, was rendered by Gilbert Crepax and Alfredo Casella and was followed by settings, by Charles M. Loeffler, of four poems (Baudelaire and Verlaine) for soprano, viola and piano. Una Fairweather, Oscar Crepax and John Beach were the performers. Casella followed these with his eleven children's pieces for piano, and the Debussy string quartet closed the program. This was given by the Venetian String Quartet—Luigi Ferro, first violin; Vittorio Fael, second violin; Oscar Crepax, viola, and Eduardo Guarnieri, cello. A. W. K.

Leif Ericson Festival

A Leif Ericson Festival, to commemorate the Norse Discovery of America in the year 1000, was held at Town Hall, Saturday evening, September 29, under the auspices of the New York Chapter of the American-Scandinavian Foundation. Dr. John H. Finley presided and introduced the speakers, the Honorable Hans Fay, Consul General of Norway and Dr. Henry Goddard Leach.

Dr. Finley, in making his pertinent remarks, did not forget his invisible audience, which doubtlessly numbered many thousand who were listening in by radio. Several tableaux were presented, Johann Bull, a descendant of Ole Bull, the violinist, representing Ericson the explorer. The soloists of the evening were Emma Van Holstein, a Danish soprano, and Erik Bye, baritone. Miss Van Holstein sang a Danish song by August Enna, a Norwegian number by Bacher-Lunde and an aria from Hakon Borreson's opera, Kaddara, with the special permission of the author, Dr. Norman Hansen. The aria was a particularly interesting number and was sung with fine dramatic effect by Miss Van Holstein, who created great enthusiasm with her brilliant and powerful and well controlled soprano voice. Mr. Bye rendered the solos in the songs by the Norwegian Singing Society. He has a resonant baritone voice and sings with conviction. The accompanists for the two soloists were Einer Caianus and Lawrence J. Munson.

The Norwegian Singing Society, dressed as Vikings, presented an impressive picture and they sang with appropriate vigor and heartiness. The Children's Clubs, No. 1 and 2 of the Order of Vasa of America, sang well, under the direction of Mrs. Johannes Hoving. Director and children were most attractive in their Scandinavian costumes. Erik Bye sang the Invocation to the Sun God, Re, and Miss Van Holstein sang Our America for the closing tableau, the Scandinavian Countries' tribute to America.

Philharmonic to Publish Programs for Season

The Philharmonic Society has taken a new step in symphonic procedure in publishing its programs for the entire season, with the exception of those concerts which Henry Hadley will conduct and for which the programs have been left open for the benefit of American composers in new offerings. Six of the society's subscription concerts will be given under Mr. Hadley's direction, with Efrem Zimbalist and Harold Bauer as soloists, including one Thursday and Friday pair, one Saturday evening and Sunday afternoon at Carnegie Hall, one Sunday afternoon at the Brooklyn Academy of Music, and one Tuesday evening at the Metropolitan Opera House.

Willem van Hoogstraten will conduct ten Thursday and Friday programs, two Brooklyn concerts, three Saturday evenings, six Sunday afternoons at Carnegie Hall, and

three concerts at the Metropolitan Opera House. Willem Mengelberg's itinerary will include all the Philharmonic concerts from January 29 to April 6, inclusive, his first appearance in the season being at the Metropolitan Opera House.

The program announcements show that performances of compositions already firmly established in the appreciation of the public will be given at the Saturday evening concerts at Carnegie Hall and in the Metropolitan Opera House series of four Sunday afternoons and six Tuesday evenings. The Saturday evening programs will include two all-Tchaikowsky concerts, one under the direction of Mr. van Hoogstraten and one under Mr. Mengelberg; Liszt's Second Hungarian rhapsody, Dukas' The Sorcerer's Apprentice, the Prelude and Liebestod from Tristan and Isolde, Siegfried Idyll, Preludes to Die Meistersinger and Lohengrin, and Richard Strauss' Death and Transfiguration.

Mme. Tomars' Voice Clinic a Success

Mme. Tomars, well known vocal teacher and founder of the voice clinic that bears her name, has returned from Belle Harbor, N. Y., where she spent a part of the summer, choosing purposely a resort near the city where she could enjoy a rest, and at the same time attend to her weekly summer class of enthusiastic pupils. Mme. Tomars opened her new studios at The Osborne, 57th street and 7th avenue, on October 2.

When interviewed recently Mme. Tomars gave some interesting particulars about her voice clinic. "An establishment of this kind," she said, "is a great necessity in a city like New York, where there are so many spoiled and faulty voices, although I have had requests for help from all over the country.

"I had a number of pupils who came to me at the beginning of my last season with a pronounced tremolo, or

it the same at the next, so that I can head it towards its final goal, the perfect voice, in one unbroken line of progress.

"This method of my teaching may explain the astonishment of relatives and friends of my pupils, who do not hear them until the day of perfection.

"Do I find the work difficult? Not at all. There is no greater satisfaction for a teacher than to watch a voice which has been partly or totally ruined, regain its quality and purity, and then—the gratitude and appreciation of the pupil is a joy in itself.

"I have often heard teachers complaining of the ingratitude of their pupils, but as for me, I can only say that I count the hours spent working with my pupils among the happiest of my life.

"Here is something that will show you the spirit of my pupils better than I can say," concluded Mme. Tomars, handing the interviewer one of the many letters she has received after her jubilee recital given June 30. It reads in part:

Dearest Mrs. Tomars:

I tried to get you on the phone but was unable to do so this morning. I do want to congratulate you; I can't begin to tell you what great pleasure it afforded me in hearing your lovely voice and splendid art. I was most proud of my teacher, and more convinced than ever that you are one of New York's greatest teachers. How I wish that I could gather together all the blindly groping young singers, and place them in your care! I was delighted with the work of each and every pupil, and they all reflected great credit upon you. You have cause to feel most proud, and I know you will enjoy a long and most successful career as a singing artist and teacher. Oh! to have been in your hands these past few years! (Signed) JEANNE ROMERO.

Vessella's Successful Season

Oreste Vessella and his Concert Band concluded its seventeenth season on the Steel Pier, Atlantic City, N. J., on October 7. Many compliments have been voiced by large and varying assemblages from all over the globe. Enthusiasm appears to increase each season for the director and his well trained organization.

Signor Vessella has received many requests to play in other sections of the United States, and also in Canada but, in all probability, arrangements will soon be concluded to insure his return next spring to "America's Greatest Resort." This concert band will be heard by many tourists during the coming winter in Palm Beach, Fla., as a twelve weeks' engagement commencing in January, is announced.

Immediately following the close of the Steel Pier engagement, Signor Vessella embarked on a hunting trip, of several weeks' duration, in the mountain regions of New York State. The maestro's principal companion on this outing will be his devoted friend Ned, a pointer par excellence.

The concert band will later be engaged in making some new records (hundreds having already been made) for the Brunswick and Victor companies. Following the comple-



with ruined voices, and some who came with no voice at all. At the end of the season my voice clinic was filled with beautiful voices, some having made such unusual progress that they were chosen to take part in recitals, to the great surprise and joy of friends and relatives who could hardly recognize their voices."

"How do you achieve such quick results?" Mme. Tomars was asked.

"It is very simple from my point of view," she answered, "though it may seem surprising to others. I do not allow my pupils to sing or practice at home, during most of the period of correcting and placing the voice. Practicing alone at home is useless, and does more harm than good. It is impossible for students to know the difference between right and wrong tone production and voice placement. With the best intentions in the world they unconsciously return to the old faults. The most intelligent beginner cannot keep control of the voice without an experienced teacher to aid him. I believe that even in the teaching profession there are not many who can detect the right sound from the wrong one, as both may be perfectly pleasant, even beautiful. Only the most experienced ear can discover the difference; certainly the ear of the student is the least competent to judge. In this way, without any home practice, the student makes the best progress, as the singing is always under guidance, tone always produced the same way and closely watched. Only when the voice has been firmly placed, so that it cannot go wrong again, unless forced, can the student commence to practice alone, as then he has learned to distinguish any change that demands forcing.

"I have achieved my best and quickest results with pupils who were obedient and never sang at home, even with those who took only one lesson weekly. Of course the temptation to sing at home is great and most beginners cannot resist it at first; but they abandon it very soon, as I cannot be deceived, and after hearing one scale I can tell at once if they have practiced at home. I know exactly how I have left each voice at the last lesson, and expect to find



ORESTE VESSELLA

tion of these, Signor Vessella will conduct an orchestra in some of the first-class moving picture theaters in several large cities. About the middle of December the Southern journey will begin, when the concert band will be heard in Savannah, Jacksonville, St. Augustine, and other centers, before reaching Palm Beach for the winter engagement. C. K. A.

Four New York Appearances for Giannini

Dusolina Giannini, the sensational soprano, will have at least four appearances in New York City the coming season, two of them with symphony orchestras.

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

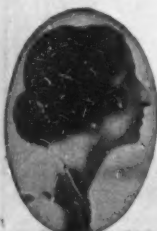
Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.



GALLI-CURCI

Phone Schuyler 3320

74 RIVERSIDE DRIVE, NEW YORK CITY



© Keslère.

Erika Morini

World's Greatest Woman Violinist

ON account of European engagements (her London debut is announced for Dec. 16th) Miss Morini will confine her fourth successive American tour to three months, January, February and March, 1924.

Her first New York appearance will be as soloist with the New York Philharmonic Orchestra on January 13th and 15th.

Miss Morini also will make her first appearance in Cuba, giving two recitals in Havana for the Sociedad Pro-Arte Musical. On this Southern tour she will appear in Atlanta, Savannah, New Orleans, Birmingham, Charleston, Pineville, Wichita Falls, Louisville and St. Louis. Her Northern tour embraces territory from Quebec to Minnesota. A few en route dates are still available for which address

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DETROIT SYMPHONY SOCIETY SEEKS A LARGER PUBLIC

Interesting Experiment in Educational Work to Be Tried Out This Year—Present Field Regarded as Too Small and Select—Edith M. Rhett, Educational Director, in Charge of These Plans, to Begin with Children of Grade Schools—Ten Symphony Concerts to Be Given for the Youngsters—Board of Education Co-operating—Program Talks for Women's City Club

The Detroit Symphony Society is making this year a most interesting experiment in educational work in addition to the regular activities of the orchestra. Detroit is in a peculiar condition. It has a population of over a million but the vast majority of this population is industrial, for the greater part foreign, which has been attracted to the city by the tremendous development in the last ten years in the manufacture of automobiles and the things which go with them. The board of directors of the Detroit Symphony Society has felt that the orchestra was reaching altogether too small and select a public, and therefore, it has made plans to reach out to classes which heretofore have never shown any interest in good music.

With this end in view, last spring the Society engaged Edith M. Rhett as its educational director. Miss Rhett has made a most distinguished record in work of this character, and aside from the teachers' courses in musical appreciation which she has given in various of the larger universities of the country, she is chiefly responsible for the extraordinary growth of the musical public of Kansas City during the past two years which, in a way, is one of the miracles of our time. Miss Rhett, in co-operation with William E. Walter, manager of the Detroit Symphony Orchestra; Ossip Gabrilowitsch, conductor, and Victor Kolar, assistant conductor, has laid out a most interesting plan of work for the coming season and its progress and results will be watched eagerly by all lovers of music in the country.

The foundation of this work is laid in the children of the grade schools. For the past two years the Detroit Symphony Orchestra has done much school work, playing in various schools throughout the city. During the season of 1922-23, for example, some twenty-five concerts of this character were given and a conservative estimate would be that fifty thousand children from the grade and high schools heard the orchestra; but though the orchestra had the co-operation of the school authorities and the Board of Education appropriated \$5,000 toward the expenses involved in these concerts, the scheme was more or less haphazard and experimental.

SYMPHONY WILL DONATE TEN CONCERTS.

During the coming winter, however, all this work will be systematized. Detroit is in a difficult position financially and the Board of Education has been unable this year to make another appropriation for school concerts. In view of this, the board of directors of the Symphony Society

decided to donate ten concerts in Orchestra Hall for the benefit of the children from the sixth to ninth grades inclusive, not only of the public but of the parochial, private and the suburban schools. These concerts will be given in two identical series of five each on Monday afternoons from November to April. Miss Rhett has met with most enthusiastic co-operation from the supervisor of music, Chilvers, and his staff and the children will have a month's preparation in the schools on each of the programs to be played, all of which have been already prepared by Mr. Kolar who will conduct the concerts.

The great question to be solved was how to select the children who were to come to these concerts, for in all the schools of Detroit and the suburbs there are some forty thousand children in the grades included in the arrangement. This difficulty has been solved by Superintendent Frank Cody, of the public schools, and Mr. Chilvers by a system of markings and awards in the musical work in the schools so that the children who come to the concerts will be those who have shown an actual interest in the musical work in the schools and these concerts will be in a sense the last step in the year's work of the schools.

On Saturday mornings during the season, five Young People's concerts will be given. To these a nominal admission will be charged. The programs for these are one step in advance of the junior concerts which are very elementary and there will be an explanatory talk during the concerts by Miss Rhett. These concerts are arranged particularly for the pupils in the high schools and are a continuation of the series of similar concerts that have been given in past years. The first concert has as its general subject, The Symphony; the second, Suite and Rhapsody; the third, Overture, Prelude and Symphonic Poem; the fourth, Compositions in Dance and March Form, and the fifth, Compositions in Free Form.

PROGRAM TALKS FOR WOMEN'S CITY CLUB.

In addition to this work among the children an active campaign has been started in the Federation of Women's Clubs which is taking a keen interest in the work of the orchestra. Miss Rhett has been engaged to give fourteen program talks, one in advance of each pair of symphony concerts, before the Women's City Club. Various other clubs are going to make use of her services and calls for her have come from various cities in the State.

What is even more important, however, will be an effort to reach the employees of the great industrial plants. Dur-

ing the season on Sunday afternoons a series of twenty concerts under Mr. Kolar are given at low prices and these are particularly intended for the industrial population. Arrangements are being made whereby Miss Rhett will go to various of the great plants in the city, talk to the men and stir up interest and ultimately it is hoped that the Detroit Symphony Society can give active aid to the various orchestras, bands and choruses that have been formed in several of the great automobile plants.

Moreover, the members of the Women's Auxiliary of the Society are going to undertake individually a very active campaign amongst the parent-teachers associations of the city. These associations wield an enormous influence and it is felt that a vast amount of good can be done by bringing to their attention the value of good music.

All this is in one sense sound civic work on the part of the Detroit Symphony Society but further than that it is work that will mean ultimately a much greater audience for the Detroit Symphony Orchestra and will mean much for the cause of good music. The orchestra itself is at the beginning of what promises to be by far the most prosperous season it has ever had. Never has there been such general interest in the concerts, even in the season of '19-'20 when beautiful Orchestra Hall was first opened.

Calvé Arrives in New York

Emma Calvé has arrived in New York for her third concert tour since 1921, and is radiantly enthusiastic about the opening of her Institute of Singing.

"Je ferais chanter des pierres" (I could make the stones sing), she confided in a burst of exuberant optimism. "You should hear my little dog. He sings very well—for a dog." A goodly portion of Mme. Calvé's household effects from her Paris home arrived with her, and her days have been



© Mary Dale Clark.

MME. EMMA CALVÉ

filled with the energetic setting to rights of her beautiful studio apartment in the Hotel des Artistes.

From the moment it was announced that Mme. Calvé would open a school for singers, there was a deluge of inquiries. Professional singers are among those who will profit by the priceless lessons in voice-production, diction, and style which this great artist can give.

Mme. Calvé will make her first New York appearance in Carnegie Hall, Tuesday evening, November 13, in a recital under the auspices of the Bethany Day Nursery. Any charity which has for its object the betterment of conditions for little children finds a ready response in Mme. Calvé. In the province of Aveyron, where her Chateau de Cabrières is situated, Mme. Calvé has an orphanage which she maintains, and which is a living monument to the big, generous heart of its founder.

In January Mme. Calvé will make a short concert tour.

Schola Cantorum Plans

The Schola Cantorum will this year give its usual two subscription concerts, the dates being December 30 and March 26. The first concert will include several Brahms compositions and a number of early Christmas songs from England, Germany and the Basque country. The principal novelty of the season will be the first American performance of Pizzetti's Requiem Mass.

Return Engagements for Gabrilowitsch

The Porter School of Farmington, Conn., has booked Ossip Gabrilowitsch for a recital, October 24. The Outlook Club, of Montclair, N. J., will have the pianist for October 26. Both appearances are return engagements after a year's interval.

Renée Chemet to Arrive October 19

At the last moment, Renée Chemet, who was to have arrived in New York the end of last week, postponed her sailing and will not arrive until October 19, when the S. S. Paris docks.

Louis Simmions Back from Europe

Louis Simmions, New York singing teacher, who spent the entire summer in Europe, returned on the S. S. Leviathan and at once resumed activities at his studio, 261 Fifth Avenue.

Josef Fuchs to Give Recital

On Wednesday evening, October 17, Josef Fuchs, violinist, will be heard in recital at Aeolian Hall. He is under the management of Marie H. Gouled.

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UTTERANCES IS ASTONISHING."—Ann Arbor Times.

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LUDIKAR

"HE IS A CREATIVE TRAGEDIAN."—*Philip Hale in Boston Herald.*

"WE DOUBT IF SO FINISHED AND INTELLIGENT A BASS HAS APPEARED AS MEPHISTOPHELES IN BOSTON SINCE THE FABLED DAYS OF EDOUARD DE RESZKE."—*Boston Post.*

Comments on His Last Recital at Aeolian Hall:

"The voice is full and big, used with much skill."—*New York Herald.*

"He has a fine sense of dramatic expression, and an intensive manner of singing."—*New York Evening World.*

"His diction is wonderful, and he is an excellent interpreter of songs. His voice is big and resonant and he sings with abandon, but never overstepping the bounds of good taste."—*New York Morning Telegraph.*

"He has a most winning personality, congenial traits and individual ideas. The warm yet brilliant and evenly balanced voice appears sonorous and vari-colored at all times. It must be added that his Beethoven and Schubert songs should be held forth as models of the very best interpretation of classical songs that have ever been given here. We are anxious to hear Mr. Ludikar again."—*New York Staats-Zeitung.*

LUDIKAR'S RECENT TRIUMPH WITH SAN CARLO GRAND OPERA COMPANY AT HAVANA

Opening with "Barbiere" with Titta Ruffo, Tito Schipa,
Pavel Ludikar, Josephine Lucchese

Ludikar, who sang Don Basilio, is one of the stars of the company. His creation of the role shows him as an actor of precious qualities, and as a singer, he possesses a magnificent vocal organ. In his air "Lacalunna" he had the occasion to show his beautiful voice, fresh and powerful, with clear and brilliant high tones, which have gained him prolonged applause. In the other scenes he kept the audience fascinated by his strange figure of the priest.—*El Mundo.*

Ludikar in the role of Don Basilio has well merited the enthusiastic applause. He acted perfectly and sang splendidly.—*El Diario de la Marina.*

Ludikar was a splendid Don Basilio and proved himself a great actor. He is one of the best Basilios we have ever seen in Havana.—*El Imparcial.*

Ludikar in the role of Mephistopheles gained a new and legitimate triumph. His dramatic art allowed him to give to the type power and character, placing the diabolical personage in the first line. In all his scenes he showed his mastery of the difficult part, and created magnificent vocal and interpretative effects.—*El Mundo.*

As Mephistopheles Pavel Ludikar has gained one of his biggest triumphs of the season. His great dramatic temperament made it possible for him to give all intensity and power to the type and to place the diabolical personage where the composer dreamed to see him. He had a great success in all his scenes, showing his powerful vocal capacities.—*El Imparcial.*

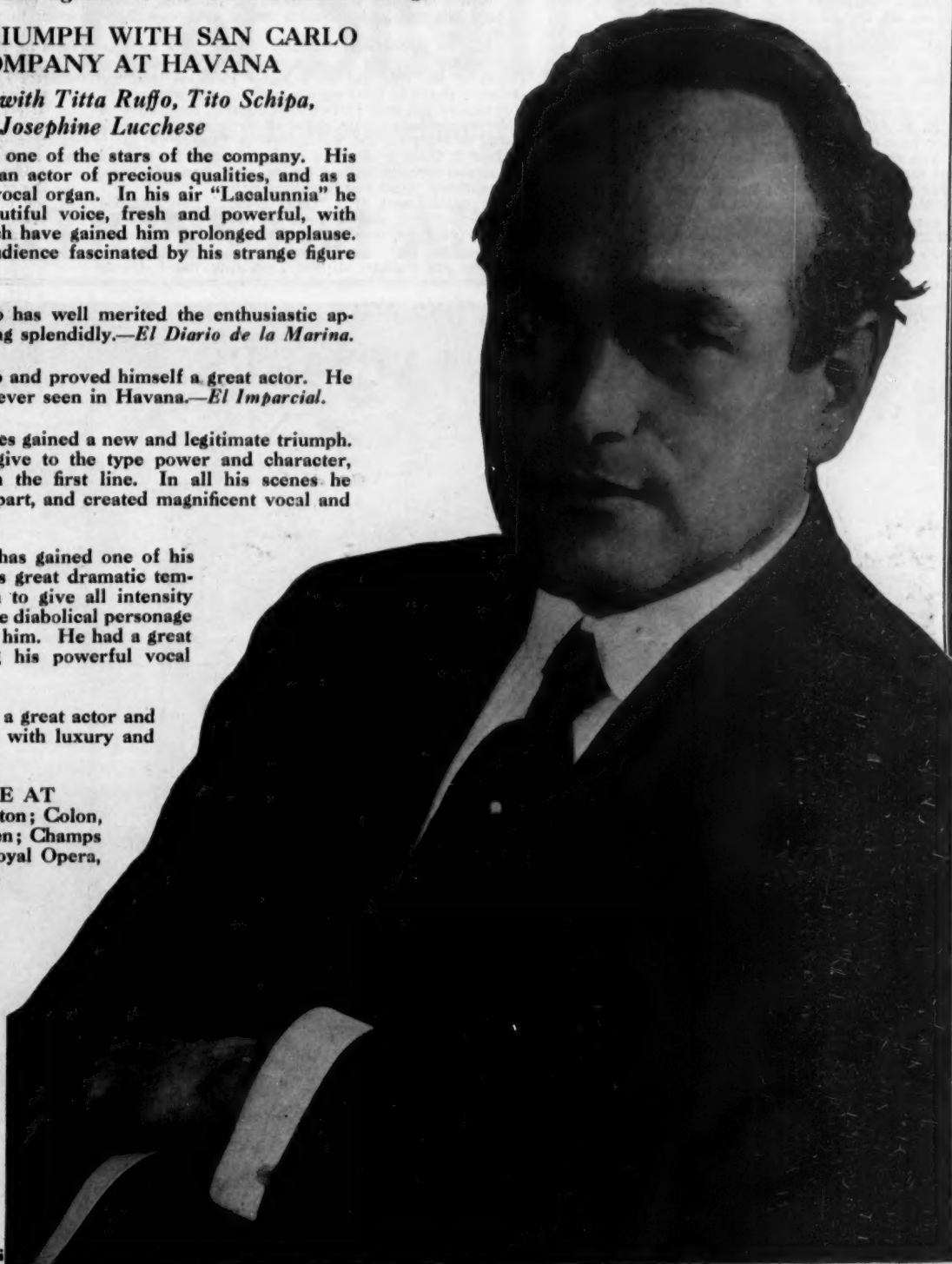
Pavel Ludikar is an excellent artist, a great actor and a supreme singer. He was dressed with luxury and elegance.—*Heraldo de Cuba.*

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MINNEAPOLIS ORCHESTRA DIRECTORS

Interesting Figures and Other Data Presented by a Leading St. Paul Financier and Music Lover

(Speech Delivered in the Palm Room of the St. Paul Hotel, St. Paul, Minn., October 1, 1923)

My Fellow Workers:

Some of you do not know the underlying reasons that brought this Men's and Women's Finance Committee into being. Will those who do, bear with me, if I briefly repeat.

Last year the Minneapolis Symphony Orchestra cost Minneapolis approximately \$200,000, this with a deficit of \$125,000, which was paid by Minneapolis guarantors.

Our St. Paul total receipts last year were approximately \$14,300 in season tickets and \$5,700 in single tickets, or a total of just less than \$20,000, of which \$16,000 was expense, leaving \$4,000 net, or \$250.00 for each of last season's sixteen symphony concerts.

Our desire to raise last year's \$20,000 of receipts to \$35,000, meant an increase of \$15,000, and with figuring at least \$2,500 in receipts from the three popular concerts to be given this year, left \$12,500 to provide for.

At the beginning twenty-five guarantors obligated themselves to underwrite the sale of twenty season parquette tickets each, or the equivalent thereof, thus making a total of 500, which at \$25.00 each, covered the \$12,500 desired.

This \$12,500 has been over-subscribed 124%, or in dollars and cents, \$28,500. Inasmuch, however, as \$12,500 was the total required, this reduced the individual guarantees from \$500 to less than \$250 each, thereby further broadening the interest.

To reinforce the Men's Finance Committee underwriting these tickets, Mrs. Buxton and Mrs. Field, as co-chairmen, with twenty vice-chairmen, organized a Women's Ticket Selling Committee of approximately 150 up to this date, for an intensive campaign to increase the interest in St. Paul in the Minneapolis Symphony Orchestra, and for an intensive effort to sell tickets.

This committee has as its able secretary, Mr. Spiller, director of the Saint Paul Institute, and may I here digress in paying a compliment to Mr. Spiller and his work, as I could not ask for a more able assistant.

A report card index system was prepared and a very extensive alphabetical list of names resulted therefrom. With this machinery the work has gone on.

I have also personally spoken at the noon-day luncheons at practically all of the civic and commercial clubs—and at night at meetings of musical organizations. In addition, Mr. N. B. Abbott, Mr. Myron McMillan and Mr. Walter Seeger have organized a Men's Ticket Selling Committee; Mr. Von der Weyer and Mr. Louis Betz, last Friday night at my home, organized the German community, with a large number of Germans present; in like manner, next Tuesday night Mr. Floan and Mr. Elmquist will, at my home, organize the Scandinavian community; Mr. Paul Brunner, at my home on Wednesday night will organize the musical organizations; Father Bajek will organize the Bohemian and Polish community; Father Corrigan will organize within and

adjacent to his parish; Mrs. Good is organizing South St. Paul; Mr. Louis Shawe—North St. Paul; Miss Cahoon—Merriam Park; Miss Elsie Shawe—the public schools; Mrs. Abbott—Fort Snelling; Mrs. Nelson—White Bear; Mrs. Mudge—Stillwater; Mrs. Mailen—Newport; Mrs. Bill—St. Mary's at Faribault, and Miss Chenevert, a Minneapolis volunteer, is organizing Northfield, and so the work broadens.

In accomplishment and in commitment we offer you, firstly, a capacity house, made up I expect entirely of season tickets, the largest audience to which any symphony orchestra plays in the United States. In other words, an increase from last year's season seat sale of approximately \$14,300 to approximately \$50,000 this year. Incidentally I might suggest that our seating capacity is 3,079, the Academy of Music, Philadelphia, coming next with 3,000, all other concert halls, or auditoriums used by any symphony orchestra in or outside of New York, having a seating capacity of less than 3,000, unless it be the Cleveland Auditorium, where their concerts are given only intermittently.

With the enthusiasm of many new workers coming into the field, and with a very large house already insured, we are ready with a full knowledge of what we are doing to thus commit ourselves.

Mr. Spiller's and Mr. Stein's report as made up from report cards turned in today, when totaled, should further confirm this, and which will have before adjournment.

All twenty-two boxes are sold; and to insure against the present openness and consequent conspicuousness of side boxes, there is being installed a box rail, with velour under hangings, for each side box; also a double or storm door entrance to each box, or such other method as can be devised, to insure against the now unpleasant drafts. A new orchestra platform, designed by Mr. Verbrugghen; and a new orchestra setting behind it, following closely in form and color, the orchestra setting of Boston Symphony Hall.

A bank of chorus seats, specially designed to fit the rear lines of the orchestra platform, and so as to place the chorus at the rear and on a higher elevation than the orchestra platform, these seats to care for a chorus of 250.

A modern and most perfect stage lighting, being installed under the guidance of Mr. Stein, all of the above of which should be ready for the first concert on October 18.

Holm & Olson to donate a stage decoration for each of the sixteen concerts, without charge, other than actual cost of installation, which cost has been donated.

The establishment of a "Quiet Zone" in the operation of street cars, by slowing down the speed of cars to the absolute minimum, with no stops at intersections on Fourth street, as they pass the auditorium, which Mr. McGill, vice-president and manager of the Twin City Rapid Transit

Company, and Mr. John H. McDonald, Commissioner of Public Utilities, City of St. Paul, have both most cheerfully consented to, Mr. McDonald even offering to have changed the present ordinances in order to accomplish this, thus absolutely avoiding the scraping of brakes or the slightest rumble of cars.

The symphony orchestra that we, on account of our peculiar geographical location, are privileged to hear each year, happens to come from Minneapolis, St. Paul being the only city in the United States privileged to have a full season of symphony concerts, where it does not own its own orchestra. It would have been quite as welcome, perhaps even more welcome, had it come from Chicago; from Philadelphia; New York, or from Boston; or even perchance had it brought Mr. Rothwell from Los Angeles. Music belongs to no country, no State, or municipality.

For art is and should be impersonal. It knows no boundaries, no national frontiers, no rivalries. Bach, Beethoven and Brahms, the great triumvirate, not forgetting Wagner, it so happens, were all Germans; Caesar Franck was a Frenchman; Grieg came from Norway; Elgar comes from England; beloved Chopin from Poland; Tchaikowsky from Russia; Mozart and Haydn from Austria, and Liszt from Hungary. Music belongs to the world.

And our absent and beloved Verbrugghen comes from war-racked Belgium; you have that priceless heritage.

This demonstration of helpfulness here today, may seem to you a plea for a Twin City Orchestra. This thought is furthest from my mind, for I realize full well that those days have long ago gone by.

The Minneapolis Symphony Orchestra is one of the great orchestras of the United States, by some given fifth and by others sixth place, and if I am to believe what two of New York's and one of Philadelphia's great conductors lately said to me, Mr. Verbrugghen is one of the great conductors in the world. For this orchestra to give St. Paul a season of sixteen symphony concerts each year, the same as are given in Minneapolis, means everything musically to this community.

Mr. Carpenter's (the president) attitude toward the orchestra is idealistic rather than civic, he feeling that it has as its purpose the uplift musically of this entire Northwest. And (will you forgive a personality, Mr. Carpenter, if it serves to prove a point?) when I say that, this explains why Mr. Carpenter declined to accept a proffered guaranty from St. Paul, offered through one of our most prominent citizens, whom you all well know, and in this I know whereof I speak.

I realize, some one may say, or even may now be thinking, if our quota be \$35,000, why \$50,000?

Orchestras are not profit-making enterprises, it being rather a question of how little they can lose, rather than how much they can make.

Furthermore, the Minneapolis Symphony Orchestra offers the cheapest prices for seats by 25 per cent. to 30 per cent. of any orchestra in the United States, and does it not, therefore, become a matter of value received and worth more than we pay for it?

But music should not be confused with the business of

(Continued on page 39)



A corner in the headquarters of The Washington Heights Musical Club, in the joint studio of Ethel Grow and Jane Cathcart. Closed and open meetings and all intimate recitals will be held here during the season of 1923-4.

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Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK OCTOBER 11, 1923 No. 2270

The average man is most musical when he is about one week old.

Rents are on the increase throughout the nation. The only fairly cheap living places now are located next door to musical conservatories.

"What passion cannot music raise and quell?" asks the Evening Journal. Well, for instance, the passion aroused in a tenor when the prima donna gets more recalls than himself.

Rudolph Thomas has been elected musical director of the Philadelphia Civic Opera Company. Having been assistant conductor under Nikisch, Weingartner, Mottl and other famous conductors, Mr. Thomas is well qualified to fill his new post. He has conducted opera at Darmstadt, Hamburg, Brunswick and Hanover opera houses.

Giorgio Polacco, musical director of the Chicago Opera, arrived here Saturday rested and refreshed after a quiet summer and ready for a busy season in Chicago unhampered by the internal disturbances of last season. Edith Mason, his wife, was with him, happy over her success at La Scala last spring, and because of the invitation of Toscanini to sing Eva in Die Meistersinger there next spring, which she was regretfully unable to accept because of the length of the Chicago season and tour.

If we were living say in Ilion, Ohio, had had the hard luck never to have seen Anna Pavlova but wanted to know all about her, we might have believed what Brother Chase said in the Times, that "She is Russia's most remarkable pantomimic actress who happens also to be the supreme tiptoe dancer," if we hadn't discovered the statement made by Brother Taylor in the World, that "She is not a pantomimist. What she has to express she conveys through the pure medium of the formal dance."

The gold-plated brown derby, emblematic of the Boob Championship of the 1923-24 season, is waiting at this office for the young managerial assistant who met Mr. and Mrs. Eugene Goossens at the pier when they arrived on Friday evening, September 23, and informed them that the shortest way from New York to Pittsfield was via Boston. The consequence was that Mr. and Mrs. Goossens, fagged out after railroad journeys amounting to eleven hours, arrived in Pittsfield about 2 p. m. Saturday; and the sad part of it is that Mr. Goossens had timed his arrival in America especially to hear his Phantasy Sextet, which was given on the Saturday morning program at the Berkshire Music Festival, and that he would have had plenty of time to do so

had the brilliant young office assistant sent him by the way of Albany. That is a fine way to welcome a distinguished visiting musician to this country!

Said W. J. Henderson in the Herald, of the Tertis recital: "The program was in itself interesting. It began with the second of the two sonatas of Brahms, op. 120, written for clarinet and piano, but adapted by the composer for viola. One envies the assemblage that heard Muehlfeld [The clarinetist for whom Brahms wrote the sonatas.—Ed.] and Clara Schumann perform them, but Mr. Tertis and Walter Golde left little to be desired." That is indeed a compliment which Messrs. Tertis and Golde cannot fail to appreciate.

On October 28 there begins the big drive for the St. Louis Symphony Orchestra, the object being to raise \$500,000 to cover any possible deficit which the orchestra may incur during the next three seasons. Of the success of the drive there can be no question. Since Rudolph Ganz took hold of the organization two years ago, it has come to rank as one of the foremost organizations of the country. Mr. Ganz has worked hard and steadily, gradually improving the personnel and developing the discipline, both in spirit and playing, of the orchestra. St. Louis has appreciated what he has done and without doubt will show it. The city is proud of its splendid orchestra, which serves not only the municipality itself but has become, so to say, the "official" orchestra of the entire southern part of the Mississippi Valley. It is a cultural asset of the utmost value and certainly will not be allowed to suffer from neglect.

THE CLEVELAND ORCHESTRA

The following editorial from the Cleveland Times and Commercial is reprinted by the MUSICAL COURIER for two reasons: first, because it is a good editorial; second, because what this Cleveland paper says of the Cleveland Orchestra might be said of nearly every orchestra in the United States. There might also be mentioned a third reason, which would be that this editorial might start people in other towns and cities, which have not yet got their orchestras, to thinking, and their thinking might lead to similar development. The editorial reads:

THE CLEVELAND ORCHESTRA.

It is given to most of us to dream. And to a few of us there is accorded the blessing of translating our dreams into living realities. Within the indwelling cognizance of every human heart there is the desire to make of his environment a place of graciousness, resplendent with good gifts and the nicer amenities of life.

The pioneer who directed his ox-drawn, covered wagon towards the setting sun, dreamed. In his dreams the lure of the beckoning, spacious West, the land "over the mountain," spoke imperatively. Beside some stream or on the margin of a lake he paused and built his cabin of logs. The stream would give power to the grist mill that was to follow. The lake furnished easy transportation and fish for food. Then the trader came and in his wake other hardy, restless and aspiring spirits. New log houses, the joint labor of the community, arose, and a church and a school-house and finally the town hall.

This in a nut shell is the first stirrings of a great miracle; the outstanding, brilliant incident in the march of America's civilization—the miracle of the American city.

The early dreamer fought with the wilderness. The grim necessity of living left scant room for the beautiful contribution older culture had to offer his time. His emotional and intellectual activities were absorbed by the business of wresting a livelihood for his family and in concern for his newly-formed, feebly functioning government. There was room for both heroic enthusiasms and towering animosities, but there was little room for beauty to spell its lesson of ease in living.

Then the wilderness retreated before the advance of this human army. A hundred years—and to Americans came the most abundant leisure known to a people. Hand in hand with the arrestment of biting toil, the desire, dormant, spoke again. It was to make of the American city a place worthy to live and work and sleep and dream in. Cleveland has been a pioneer in the movement to make for its people a good and lovely city in which to live. Leaders with vision have worked—and dreamed. Today few cities on the habitable globe offer more for the refreshment of the spirit of its citizens.

In this pagant towards splendor, up near the front of the line, will be seen the Cleveland orchestra. It fulfils a dream first dreamed in pioneer days—that for the pathfinder's children and his children's children should come the chance to live in the terms of a far flung glory. This symphonic band, which critics and scholars and journalists have told us, is among the best in America or Europe, will give between October and May in Cleveland some of the most glorious hours that come within the privilege of any people anywhere. The music lover who wrote of one of its concerts last year as "90 minutes in Heaven," overstated the case, but his words may be taken as a symbol.

Among the first tenets of Cleveland's liturgy of constructive dreams, the service given to the glory of Cleveland by the Cleveland orchestra, must be written. For our children it represents an opportunity and a privilege, for ourselves a chance to live in the terms of the spirit.

Sale of seats for the Cleveland orchestra started this week. There are a million souls in Greater Cleveland. There are 2,400 seats available for each concert in Masonic hall. Have we only 2,400 eager, beauty-loving souls in this community? There was a heritage left us by our ancestors who stormed the forest. There also is today a functioning symbol of a dream dreamed to a purpose—great and worthy and inspiring music—all ours for the desire to hear it.

MORE NATIONALISM

This editor has been travelling up in Nova Scotia, and reached the neighborhood of Lunenburg where the Canadian fishing schooner came from which took the international trophy from us in the Gloucester races last year.

But it is not of boats that we want to write, but of bands. There are bands up here, of course. Every little town has its town band, and this is especially true since the war, for in the war talented musicians were sought after and put in the bands, and these same musicians, some of them at least, brought their skill home with them and are now using it locally in so far as opportunity offers.

These local bands are, most of them, pretty bad, as might be expected. They are amateur organizations, and although they occasionally play professionally, there is little profit in it, and rehearsals are probably careless and perfunctory. There is also no authority, and the leaders have to treat their players gingerly.

The interesting feature of it is this: that it is everywhere acknowledged up in this section of the woods that the descendants of German settlers are the best musicians. These German settlers came over here nearly two hundred years ago, so long ago that even their names have become perverted, and they are in many cases not quite sure whether they were German or Dutch or Scandinavian. But the musical instinct seems to crop out after all these years, and we have heard it said a number of times that Lunenburg has the best band in Nova Scotia because Lunenburg is a German settlement. That is not our reasoning, but the reason commonly given to account for their superiority.

Celebrations that are held in this neighborhood employ Lunenburg musicians, who travel many miles to fill engagements, yet Lunenburg is just a little fishing village—the Gloucester of Canada, they call it—with no opportunity for culture either musical or otherwise.

Is it really a fact that musical talent is more widespread in certain races than in others, and that the greatness of German music has resulted from a national genius? There has been a good deal of controversy on this subject, and it has been claimed that environment has had more to do with it than genius. Anglo-Saxons, for instance, have believed that their Teutonic origin would have brought forth great musical productions had it not been for the British tradition of practical materialism.

How much truth is there in it? It is hard to believe that one section of the Nova Scotia population has a different tradition from another, that the descendants of the British have retained their traditions, and the descendants of the Germans theirs. It would seem easier to believe that the music germ has lived on in the blood of the Germans and been handed down from generation to generation, than to believe that their traditions have rendered them impervious to environment.

Certainly no environment could demand more respect for the purely practical than that of a Northern fishing community; no environment could be more bitterly hard and trying.

It is surprising, at all events, to find these uncultured boatmen making the definite and unqualified statement that the German communities have the best musicians. It is not a matter either of philosophy, of which they have none, or of envy, for they seem to care very little or not at all.

Notable, too, is the fact that, though there are also French communities in the neighborhood, we hear nothing of their musical or other artistic abilities. French folk songs are heard here occasionally, and there seems to be a nostalgic sentiment among the French entirely absent among other sections of the population. But there is no talk here of musical ability among the descendants of the French settlers. That talk reserves itself for the Germans, though, as already said, they are so long Canadian that they know nothing of their antecedents, nothing except a vague conception of their Teutonic origin.

It is a matter that may well be of interest to American musicians. If national characteristics have this stubborn hold on us, then who is an American musician, and why? Is American music anything made in America? Is an American band or orchestra any band or orchestra in America no matter who the players? Maybe.

VARIATIONETTES

By the Editor-in-Chief

Mrs. Richard Bennett, friendly with her husband, the well known actor, but living apart from him, says that geniuses should be "segregated." Wagner had the idea first. But he suggested not only their segregation but also their financial support by the rest of humanity. Wagner never thought or acted or composed by halves.

First of the new season's orchestral programs to reach this desk is that from Philadelphia, which had its opening pair of concerts there October 5 and 6 with Wagner's Rienzi overture, Sibelius' Swan of Tuonela, Tschaiowsky's Italian Caprice and Beethoven's seventh symphony. Aside from the musical numbers the program interested us because it contained analytical notes by Lawrence Gilman, and of them all we liked best his closing paragraphs, after he had quoted what various persons had written about the Beethoven work:

This op. 92 of Beethoven has been called "the most beautiful symphony in the world." Perhaps it is. Perhaps even those who shy at superlatives will hesitate to dispute the unique compulsions of this music. You fancy, listening to it, that George Herbert might have imagined something not unlike it when he wrote: "My free soul may use her wing." It has the deathless charm of all motion that is unexed, spontaneous, perfectly released—the flight of wild swans across an autumn sky, the ripple of wind-swept corn, a gale through April woods, the running of mountain water. Beethoven patterned after nature in setting his rhythms to a varying pace. This music is full at times of the ungovernable ecstasy of some primal and magically recovered spring—you may hear in it the sudden laughter of dryads in immemorial woods, the exquisite gaiety of the vernal earth; or it has the grave pace of some commemorative ritual.

But for each his special, private interpretation—you find what you wish in this symphony; almost anything that, under its spell, you bring to it, is there.

Yet the sage and conclusive word of Mr. Hale will outlast the contortions of the interpreters: "Why should anything be read into the music of the Seventh Symphony? It needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer."

No longer any doubt remains that this is essentially an age of business. Report has it that Mussolini proposes to sell advertising space on the postage stamps of Italy. This is a great chance for—but why should we suggest competition with our own cover page publicity?

Our reproach that the Dempsey-Firpo fight had receipts of \$1,200,000 is answered by George F. Lindsay's recent speech before the directors of the Minneapolis Orchestra, in which that gentleman said: "To one of my best friends in New York, Tex Rickard, promoter of the fight, remarked, 'Isn't it a pity that this money could not have gone to a better cause?'"

Alberto Jonás and his gifted wife have been spending the summer in Germany. During their stay in Berlin the famous Spanish pianist-pedagogue was asked by resident professional pianists to give them a few lessons. Jonás, however, refused under the plea that at his rate of \$25 an hour he would have to charge five thousand million marks an hour and that it would take him several hours, besides, to count the money. He went there for rest. Jonás writes that he was not a little pleased to find his Master School of Modern Piano Playing and Virtuosity displayed in the show windows of the most prominent music stores in Berlin. Apropos, from the publisher we hear that the demand for this remarkable work (for which Busoni, Sauer, Rosenthal, Godowsky, Lhevinne, Friedman, Cortot, Dohnányi, Gabrilowitsch, etc., have written numerous technical exercises) makes the publication of a third edition imperative and it will appear within the month.

Papyrus is taking almost an unfair advantage in his race with Zev on October 20. Latest reports have it that the ship's band of the liner Aquitania will play British music at the racetrack on that day.

Ernest Knoch, the conductor, was in the offices of the MUSICAL COURIER when Kingsbery Foster greeted him in his best Vermont-German and said: "Wie befinden Sie sich?" Then he added in English: "You know, Mr. Knoch, I always feel so literary when I speak the dead languages."

How the late Alfred Reisenauer (stoutest of pianists) won the enmity of the Duke of Anhalt, is an experience he used to be fond of relating, and it comes to mind now that the city of Weimar talks of selling the contents of the Liszt Museum there. "At one of the Liszt soirées," as Reisenauer told

it, "the Duke of Anhalt, good natured but ignorant, heard me play the Liebestod from Tristan and Isolde. His Grace did not know the Liebestod from a Strauss waltz, but he judged I had played well because I was applauded."

"That is a fine number," said he. "What do you call it?"

"I told him. At that moment I noticed Wagner behind me, so I stepped aside, and said: 'And this, Your Grace, is Richard Wagner.'"

"Ah," replied the nobleman, "I am glad to meet your friend Wagner. Is he musical, too?"

"Yes," I replied, "he whistles at Grand Dukes," and we left the room, to the utter discomfiture of his Grace. Needless to state, neither Wagner nor I ever were invited after that to attend any dinner or other parties at Mr. Anhalt's home."

A Greenwich Village young man committed suicide last week because he considered himself a "social and economic failure." Strangely enough, we heard a very cultured cornetist in a theater orchestra use the same phrase about himself years ago, and he made us smile by adding: "If it weren't for the excellent beer and my game of pinochle evenings at the Aschenbroed'l Club, I'd kill myself." We met the same chap again just after Prohibition had begun to darken our land, and asked him: "Still playing the cornet and pinochle?" "Yes, and the races, too," he replied. "You must have plenty of money to be able to do that," we ventured. "Well, I do bootlegging mornings," was the answer, "and if you'd like to get some real beer, here's my card."

Houdini may be a wizard at getting out of tight places but one wonders what he would do if he were an operatic impresario and Prima Donna Screechini rushed at him and demanded: "Why did you give Yellini the role I usually sing?"

Maxim (from the Evening Telegram) for artists to remember: "Flattery is praise in excess of your own good opinion of yourself. There is very little flattery."

The important gentleman who writes us a letter summarizing the New York orchestral situation is right in all his assertions except when he disparages the achievements and musical worth of Walter Damrosch, and prefaces his diatribe with: "Of course you will agree with me when I say that . . . etc. We do not agree, for we look upon Walter Damrosch as a singularly gifted and versatile musician and conductor, and a striking example of the latter day American type of combination artist and business man. In our civilization that individual counts most who creates the best conditions for himself when there are none ready to hand, who sees in passing defeat and discouragement only logical incentives to still mightier effort, and who sets for himself the highest possible goal in a given field, and hews out a virgin path thither if there is no easier road already made by other men. Walter Damrosch did all that and the history of his efforts along orchestral and operatic lines is too familiar to need recapitulation here. Like so many other typical and successful Americans, Walter Damrosch is of foreign birth and ancestry. He has every recognized quality of the characteristic American (and is a real musician as well) including shrewdness, business sense, knowledge of human nature, wit, resourcefulness, determination, decision. Without those attributes no man could hope to attain, and much less to hold, a high executive position in the musical life of America. In that one respect music does not differ essentially from other industries in the United States. Music is an art, you say? Assuredly it is; but how to make art pay is also an art, and the problem has been solved, by no one more satisfactorily than by Walter Damrosch."

In the Theater Magazine for October there is an interesting portrait of Anna Fitzu, and underneath it the unexpectedly confidential caption: "Anna Fitzu, Who Will Sin During the San Carlo Season."

New York atoned last week for most of its frenetic adulation of prize fighters by the marvelous reception it gave that truly great man, David Lloyd-George.

Dixie Hines, commenting on the paper billions which Willy Burmester took in at his farewell Ber-

lin recital recently, exclaimed enthusiastically: "He certainly is making his Mark as a fiddler."

There is a movement on foot to increase the difficulty of the literacy test for emigrants. How fortunate that the regulation does not apply to some of our visiting opera artists from abroad.

No earthquake or volcanic eruption last week except when a vocal pedagogue of our acquaintance found that during his absence in Europe two of his pupils had been captured by the rival teacher in the studio across the hall.

An optimist is a person who believes that some day our public may be more interested in a Beethoven cycle than in a baseball world's series.

Shakespeare was wise and it must be that the average opera singer hath no music in himself and remains unmoved by concord of sweet sounds, for is he not addicted to treasons, stratagems and spoils?

Nineteen-twentieths of the musical world does not understand why the other one-twentieth goes to chamber music concerts.

Professor Willis, of Leland Stanford University, has discovered that the California coast range is moving at the rate of a foot every five years. That is faster than some of the musical reactionaries are progressing mentally.

Willy (at piano recital)—"I'd like to know—"
Nilly—"Sh! This is a Song Without Words."

LEONARD LIEBLING.

EXIT DEADHEADS

As exclusively predicted in the MUSICAL COURIER two weeks ago, the New York concert managers have decided not to issue any free passes during the season of 1923-24. The announcement was formally made last week in the following notice and sent out by a committee of managers consisting of George Engles, Fitzhugh W. Haensel and Daniel Mayer: "With but two exceptions, the concert managers of New York City have agreed with one another to abolish free passes for all concerts given in New York for the coming season, to take effect immediately. The managers who have signed the agreement are Walter Anderson, Catharine Bamman, Lucy D. Bogue, Loudon Charlton, Arthur Culbertson, Charles N. Drake, Max Endicoff, George Engles, Annie Friedberg, Katherine Greenschoon, M. H. Hanson, Haensel & Jones, Evelyn Hopper, S. Hurok, R. E. Johnston, Arthur Judson, the Metropolitan Musical Bureau, Ralph J. MacFadyen, Daniel Mayer, the Music League of America, Antonia Sawyer, Charles L. Wagner and the Wolfsohn Musical Bureau."

The abandonment of the habit of sowing broadcast passes for nearly all attractions, except the foremost box-office artists, is an excellent idea. As long as this paper has been in existence, it has been a steady foe of the "deadhead." And last season it repeatedly called attention to a new feature of the nuisance—the fact that various managers had been stultifying themselves and casting reflection upon the whole business by issuing a great number of passes; then, when the box-office sale turned out to be larger than anticipated, refusing to honor their own passes.

The MUSICAL COURIER understands that by signed agreement between the managers, a certain number of punched tickets (not passes) limited to correspond with the size of the hall, will be allowed for any concerts, and in the case of debut recitals, the first appearance of an artist in New York, the manager may issue as many punched tickets as his judgment dictates. The free passes had grown to be a nuisance for the managers and in some cases for the artists themselves. In certain cases, passes for two or three times the capacity of the hall have been issued. Consequently certain portions of the public got to think they were doing the manager a favor in accepting one.

The present step is a long one in the right direction. Its results will be awaited with interest. It seems as if the only objection would be likely to come from some artists who have hitherto actually drawn say 75 per cent. of capacity, and only papered the other 25—a perfectly legitimate thing to do. Such artists will very likely object that the 25 per cent. of empty seats will hurt them, but they will find that, with all concerts being treated alike as regards passes, a hall partly filled with an actual, bona-fide, self-paid audience will be a better advertisement than all the paper-stuffed houses in the world.

BEETHOVIANA AT THE LIBRARY

The Beethoven Association, which has already performed many useful services toward the advertising of music in America, not by any means the least of them being their publication of Thayer's *Life of Beethoven*, has been instrumental in instituting the Beethoven exhibit now being held on the ground floor of the New York Public Library at 42nd Street and Fifth Avenue. The exhibit will be found to the left, opposite the Fifth Avenue entrance. It occupies a small room with cases in the center and about the walls, and on the walls are hung a number of first editions, portraits and other Beethoveniana of interest.

To detail and catalogue this exhibit within the limits of a newspaper article is beyond the power of the present writer, but some indications of the scope of the work will be given, with apologies, and must serve as a mere suggestion of the amplitude of the collection as a whole. Dr. Otto Kinkeldei, until recently chief librarian of the musical division of the New York Public Library, gave his personal attention to the arrangement of the works exhibited, and they have been so arranged that the visitor finds them in chronological order beginning with the earliest manuscripts, letters and first editions, and ending with the latest biographical matter.

Beginning to the left on entering, one finds exhibited portraits of Beethoven's parents from the Manskopf collection, his birthplace and a facsimile of the Parish Register showing the entry of Beethoven's baptism, giving the actual date of his birth. An original print shows his name as member of the Bonn Court Orchestra. This is in the *Musikalische Korrespondenz der Deutschen Filarmonischen Gesellschaft*, July 13, 1791.

Among the letters there is a facsimile of the first extant letter dated Bonn, 1787. There is also on exhibit the first extant specimen of his music handwriting in the form of two pieces, not his own composition. Further on we find an original copy of the *Berlinische Musikalische Zeitung*, 1793, announcing Beethoven's departure for Vienna in 1792. In the next case is a portrait of Joseph Woelfl, a rival of Beethoven among Vienna pianists and a copy of the *Lipsic Allgemeine Musikalische Zeitung*, saying that Beethoven's playing was "extremely brilliant but not so delicate—that Woelfl's modest, agreeable demeanor should give him a decided advantage over Beethoven's somewhat haughty tone is quite natural."

There is a facsimile of Beethoven's first program in Vienna, March 29, 1795, in which he played an original concerto, probably the one in B flat major, and a facsimile of the famous Heiligenstadt Testament, 1802, addressed to Beethoven's brothers, one of the most pathetic of human documents. This was written at the time when Beethoven first became convinced that his growing deafness was incurable and starts "O ye who consider or declare me hostile."

Among other things are the Brunswick Beethoven portrait and a portrait of the Countess Therese, his *Unsterbliche Geliebte*, about whom there has been so much discussion and a good deal of doubt as to who the *Unsterbliche Geliebte* really was. There are facsimiles from his pocket note book, now in possession of G. W. Davy, Esq.; contemporary criticisms of his symphonies; photos of his residences; his Erard piano; a portrait of 1814, autographed; photographs of ear trumpets, made especially for him; photograph of his English piano, now in the Budapest museum—a Broadwood—and facsimile of his letter of thanks for it. Further on are original invitation cards to Beethoven's funeral with various obituary notices, and photographs of his skull, which has been twice exhumed since his death.

Beethoven's inefficiency as a mathematician is amusingly illustrated by a marginal note on the original M.S. of the *Coriolanus* overture. It is on the first page. No doubt, just as the composer had started scoring the work, a demand was made upon him for the payment of a small sum involving the multiplication of 24 by 13—a month's milk deliveries, perhaps. At all events, Beethoven's method of multiplication is unique, to say the least of it: he set down a column of thirteens—twenty-four of them, one above the other—and then added them together.

If this is amusing it is no more so than the contemporary press comments upon the Beethoven works at their first performance. In this exhibit there are many original copies of musical magazines of the period with the pages so turned that the visitor may read at least a part of what is printed, and the reading is illuminating as well as amusing—rather hard on the critics, too, for we critics of today cannot possibly imagine that we have greater perspicuity than our fellows of a hundred years ago.

The *Harmonicon*, London, June 6, 1825, reviewing the first London performance of the symphony in

A—the seventh—says: "the author has indulged in a great deal of disagreeable eccentricity—we cannot yet discover any design in it—it seems to have been intended as a kind of enigma, we had almost said a hoax." (Which, by the way, is almost word for word that some critics have said of the symphonic poems of Richard Strauss.)

Of the Ninth Symphony, written for and first performed by the London Philharmonic Society from manuscript under the direction of Sir G. Smart, this same paper says: "It is at least twice as long as it should be." The last movement "does not, and no habit will ever make it, mix up with the first three movements." . . . "In quitting the present subject we must express our hope that this new work of the great Beethoven may be put into presentable form, that the repetitions may be omitted and the chorus removed altogether."

For want of space this account of the exhibit must close. It is impossible to list all of the articles shown, many of them loaned by Harold Bauer, and some coming from the old Astor collection. We are informed that after Berlin and Bonn, New York has the greatest of Beethoven collections. It is easy to believe, and all of those concerned in the making of this exhibit are to be congratulated upon the success of it and thanked for their enterprise.

It is also to be hoped that every musician in New York who has undertaken in any way the guidance of students will insist upon their visiting this exhibit. We have all too little veneration for the past, for the classics, for authority, and to be brought in touch with these memories of the great Beethoven, greatest of all our masters, will help the future to a greater nobility than it now seems destined to enjoy. F. P.

A DETROIT EXPERIMENT

There is a man in Detroit named David Brown who had made a great deal of money in business there. Among other things he is the owner of the Arena Gardens, an auditorium seating 5,000 people. But he is devoting a liberal slice of that money to helping his fellow-citizens to better things in art. He is a liberal contributor to the support of the Detroit Symphony and a few years ago he paid the deficit which the Chicago Opera rolled up in its short season in Detroit. The latest thing he has done is in the nature of an experiment.

A Civic Music League (which one imagines is principally Mr. Brown) has been founded in Detroit; and that gentleman has pledged himself for the entire expense of its first season, amounting to over \$40,000. The Civic Music League is going to offer a concert course of twenty attractions which will include many of the most famous artists of the day. Of the 5,000 seats in the arena, 3,000 will be offered at \$10 for the course—i. e., 50 cents a concert—and 500 more at \$5—25 cents a seat. One feature of this course is that four out of the twenty events will be furnished by Detroit artists, who will be selected by competitive audition.

The whole scheme is a thoroughly interesting one. With Mr. Brown to guarantee it, it cannot be a failure. It will be interesting to learn at the end of the season how much of a deficit there will be to meet, if any; and it will also be interesting to know what the regular Detroit managers think of the plans.

NOVEMBER FIRST

We are requested to announce that the date of receiving compositions to be submitted for possible selection and publication in the season 1923-24 by the Society for the Publication of American Music has been extended to November 1.

The advisory board for recommendations has been increased so as to include three additional members—Chalmers Clifton, Lawrence Gilman, Emerson Whitthorne. The entire list of officers and directors of the society is as follows: Officers and directors—John Alden Carpenter (president), Mrs. H. H. A. Beach (vice-president), Rubin Goldmark (vice-president), Edwin T. Rice (vice-president), Burnet Corwin Tuthill (treasurer), William Burnet Tuthill (secretary), Eric De Lamar, A. Walter Kramer, Oscar G. Sonneck, Louis Svecenski; honorary members—Adolfo Betti, George W. Chadwick, Edgar Stillman Kelley, Franz Kneisel, Charles Martin Loeffler, Frederick A. Stock, Arthur Whiting; advisory music committee—Georges Barrère, Harold Bauer, Adolfo Betti, George W. Chadwick, Chalmers D. Clifton, Lawrence Gilman, Rubin Goldmark, Hugo Kortschak, Frederick A. Stock, Deems Taylor Emerson Whitthorne.

The publications for the fourth season to be delivered about October 15, are: trio for piano, violin and cello, by William Clifford Heilman; string quartet, by Loeffler; three pieces for quartet, harp and flute, by Daniel Gregory Mason.

ANSWER TO PROF. KELLEY

The following interesting letter is called forth by an article in last week's issue of the *MUSICAL COURIER*:

To the *Musical Courier*:

I read with much interest Prof. Edgar Stillman-Kelley's article in the *MUSICAL COURIER* of October 4, Hackneyed Musical Programs. It is quite true that programs are as a rule hackneyed. One symphony orchestra plays much the same repertory as another symphony orchestra, be they situated in New York, San Francisco or Vladivostok; one opera house produces much the same works as the next, except, of course that (save for our own country) works in the native language predominate; and singers and instrumentalists all over the civilized world are apt to sing and play at recitals about the same number of groups, selected on the same general principles.

But will what Professor Stillman-Kelley suggests do anything to make a variation in programs that will be interesting and acceptable to the listeners? In his article he speaks particularly of orchestral works, and suggests, among other things, the Goetz symphony in F, and works by Marschner, Spohr, Rubinstein, Raff and Lachner. But the question is, why have works by such composers as those named been dropped? And the answer, because they are not of the character which appeals to the audiences of today. Professor Kelley mentions, for instance, a composer named Theodore Gouvy, and I must confess that, though I am a lover of music and a fairly close follower of concerts, I never heard this name before.

One of the purposes of the Society of The Friends of Music here has avowedly been to drag these neglected masterpieces of just such composers as Professor Kelley names, out of their forgettleness. And what has been the result? Nothing. Invariably they have sounded old, and dry, and withered. After all it is the great body of listeners that determines what should be played. If the works of any of those men were heard with liking and applauded with enthusiasm today, it is perfectly sure that they would still be in the repertory; for the conductor has no desire except to take for the basis of his repertory those works which his public desires to hear; witness the tremendous drawing power today of Wagner and Tchaikowsky. Whether or not the public is right need not be discussed here, but nine times out of ten it is.

No, I do not believe that variety is going to be put in our programs in the way Professor Kelley suggests. The dead past has buried its dead things and, slow as the change is, there is a constant development in the repertory. Works that a few years ago were the height of modernity and played only very exceptionally as a "stunt"—the Strauss symphonic poems, for instance—are now coming to be numbers of the standard repertory; and even in the case of Strauss we see how the weeding out process works, for it is the more readily comprehensible *Tod und Verklärung*, *Til Eulenspiegel* and *Don Juan* which survive, while the less hearable *Zarathustra*, *Don Quixote* and *Domestica* are gradually going into the discard. Whatever Strauss admirers or musical experts may think of the actual value of the poems, it can already be seen that the first three will survive in the favor of the public much longer than the last three.

Programs are hackneyed it is true, and it seems to me from the very condition of things they are bound to remain more or less hackneyed.

But what Professor Kelley seems to have overlooked is that the hackneyed program of today is not the hackneyed program of twenty years ago or even ten years ago. There is a steady and regular, if slow, change. And I do not believe that programs are ever going to be made unhackneyed by any recourse to unfamiliar items dug up out of the more or less distant past.

Faithfully yours,
(Signed) SAMUEL HOWARD.

EUROPE WANTS THE BEST

Europe is certainly ready to welcome American operatic artists when they have something to offer. Richard Bonelli, principal baritone last year with the San Carlo Opera Company, who has been in Italy only a few weeks, is already engaged to create two roles at Monte Carlo next March in two works to be done for the first time in France—Prince Igor in Borodine's opera of that name, and the title part in Robert Schumann's seldom heard *Faust*.

Europe is indeed ready to listen, not only to experienced American artists like Mr. Bonelli, but also welcomes debutantes. Mary Lewis, who last year was one of the girls in Ziegfeld's *Follies*, studying hard with Maestro Thorner through the day and singing on the New Amsterdam Roof at night, is to make her debut at the Vienna Volksoper as Marguerite in Gounod's *Faust* on October 19, and will follow with Mimi in *La Bohème* and Micaela in *Carmen* a few days later, the performances being under the direction of Felix Weingartner. Miss Lewis has a lyric soprano of unusual beauty and will undoubtedly be heard later in her native land.

SAYS F. P. A.

F. P. A., in the Conning Tower of the World, had this to say: "Furthest north in translation has been achieved by Kurt Schindler, who translates the first two lines of Wernher von Tegner's *A World of Love*:

I am thine, thou art mine,
This be our creed supine.

"Still most of the creeds are supine. Being slang for flat on their backs." Furthest north is right; yet first class publishing houses will put out this sort of thing without a wink.

FIRST SUCCESSFUL "TALKING MOVIE" SHOWN IN BERLIN

Berlin, September 25.—A new invention, which if properly developed, may revolutionize not only the film industry but also existing methods of broadcasting, as well as the phonographs, was demonstrated here before a gathering of pressmen yesterday. This invention, called the Tri-Ergon, is the first successful means of reproducing simultaneously moving images and sound, thus making the "speaking movie"—so often attempted—a reality.

The demonstration, successful in all its essentials, included photo-acoustic reproductions of musical performances of various kinds—singing, playing of various instruments, vaudeville musical tricks—as well as the recitation and gesturing of actors, orations, and various forms of life down to the scenes and noises of the barnyard. It showed conclusively that in future it will be possible to photograph successfully an entire opera and reproduce both its scenic and musical elements together just as the film and the gramophone now do it separately.

In arriving at this result, however, the inventors (Messrs. Joseph Masolle and Hans Vogt and Dr. Jo Engl) have eliminated the phonograph principle altogether, because perfect synchronism could not be arrived at by two different reproductive means. They have succeeded in securing absolute simultaneousness of action and sound by recording both upon the same strip of phonographic film. In order to do this the sound waves had to be translated into light waves, via the electrical current. This is done by means of a new form of microphone, the "cathodophone," which converts sound into an electric wave current without dis-

torting it, and a new kind of lamp, which in turn converts these vibrations into light. These light waves show on the photographic film in form of a quarter-inch stripe running alongside the cinematographic images (see accompanying film).

Sound, electricity and light having thus been reduced to the common denominator of the negative, the reproductive apparatus must translate them back to their original form. The sound waves noted on the film are, therefore, reconverted into electric current by means of a photo-electric cell. The amplitude of this current is then proportionally enlarged by means of a cathodic intensifier and these alternating currents are re-converted into sound by means of the so-called statophone, placed near the screen on which the film is shown. Both apparatuses are worked by the same gauge—the photo-acoustic film—being connected by electric wire.

The result of these experiments was altogether striking, and especially the playing of various unfamiliar and historic instruments showed how the new film may be used in musical education. The reproduction of a monologue from Lessing's Nathan der Weise, by a well known actor, spellbound the listener just as though the actor himself were before him. The film experiments were followed by long-distance reproductions of music through the medium of electricity and light vibrations; and the results were considered in some respects more satisfactory than the method of the wireless telephone. The new invention, having reached the end of the laboratory stage, is now to be prac-

tically developed and commercially exploited in various countries, including America.

Wagner to Bring Toti dal Monte

The MUSICAL COURIER learns that Manager Charles L. Wagner will bring to this country for the season of 1924-25 an Italian soprano who has never been heard here before, Toti dal Monte. Signorina dal Monte is a coloratura, very well known in Italy, where she has sung at all the big opera houses, and a favorite in South America, where she has just completed a season at the Teatro Colon, Buenos Ayres.

Edwin Swain with Annie Friedberg

Edwin Swain, the American baritone, best known in New York through his appearances with the Oratorio Society last year, has made arrangements to be under the exclusive management of Annie Friedberg for this coming season. Mr. Swain's beautiful voice has attracted wide attention and he will be heard in New York and throughout the country next season.

Nikisch to Play Liszt

The last group of the program to be presented at Carnegie Hall on October 23, by Mitja Nikisch, young pianist son of the late Arthur Nikisch, will be devoted to compositions of Liszt and will include the twelfth rhapsody.



(1) Hans Vogt, inventor of the Talking Film. (2) Joseph Masolle, inventor of the Talking Movie. (3) Dr. Jo. Engl, inventor of the Talking Movie. (4) The Tri-Ergon projector, which reproduces the music as well as the movements and gestures of the musician; or, if required, the movie and the movie music. (5) Recording a scene by means of the Tri-Ergon Apparatus. Left—the electric camera with the steering and control mechanism; right—the electric sound-reproducer. (6) Loading the phono-film camera, which records tone and image simultaneously. (7) A strip of the phono-film (Tri-Ergon).

POPULAR OPERA OFFERED BY SAN CARLO COMPANY

Company Continues to Delight Audiences at the Century—
Excellent Performances Given—Well Known Stars
in Favorite Roles

LA FORZA DEL DESTINO, OCTOBER 1.

On Monday evening, October 1, the San Carlo Opera Company presented an excellent performance of the Verdi opera, *La Forza Del Destino*. The cast included Francesco Curci, Clara Lang, Pietro De Biasi, Natale Cervi, Mario Valle, and Ada Paggi. Gastano Tommasini appeared in the role of Don Alvaro and as usual gave a delightful performance, receiving much applause for his fine acting as well as his splendid singing. Maria Luisa Escobar as Donna Leonora left nothing to be desired and gave an interpretation, both vocally and histrionically, that quite delighted her hearers.

The program included the Pavley-Oukrainsky Ballet which was also the recipient of much appreciation from the audience for its splendid work. Carlo Peroni conducted.

MADAME BUTTERFLY, OCTOBER 2.

Piquant Tamaki Miura again revealed her drawing capacity at the Century Theater on Tuesday evening, when Madame Butterfly was repeated with the famous Japanese prima donna in the title role. So much has been written of her memorable conception that it is only necessary to say at this time that vocally she was in splendid form and her acting and general delineation brought her another ovation. Mme. Miura's costumes are exquisite and it is understood that the little singer made the new costumes of the chorus herself—which is indeed interesting.

The Suzuki was Ada Paggi, although Elvira Leveroni was down on the program, and she was again satisfactory and sympathetic. Tomarchio, who made a splendid impression the week before in *Lohengrin*, did some fine singing as Pinkerton and looked well. Graham Marr was a rich voiced Sharpless and Charles E. Gallagher reappeared as The Bonze (one would like to hear him in a bigger role). The dependable Clara Lang was Kate Pinkerton and the orchestra, under the skilled baton of Aldo Franchetti, gave a creditable reading of the lovely score.

Following the opera, a picturesque and charming ballet, Samson and Delilah, in which Pavley and Oukrainsky participated, was well received.

AIDA, OCTOBER 3.

The Verdi "war horse" drew a large audience to the Century on October 3, and the performance on the whole was well rendered. Anne Roselle reappeared as the Egyptian princess, making an even better impression upon this

occasion than at the opening of the present season. After the *O Patrio Mio* she was accorded a well earned ovation. Coming in for her honors was Eleonor De Cisneros, the Amneris, whose singing was excellent and whose acting and conception of the role gave further evidence of her artistry. Mme. De Cisneros is a valuable member of any company. She is experienced and knows thoroughly the ways of the operatic stage. Tommasini sang the music of Radames generally well, but there were times when he seemed not to have control of his voice. Certain phrases he would sing superbly and then immediately lapse into bad singing. Basiola, that fine new baritone, created a favorable impression as Amonasro, while De Biasi was a most satisfactory Ramfis. The incidental dances by the ballet, headed by Pavley and Oukrainsky, aroused great enthusiasm. Franchetti, at the conductor's stand, led his men with aplomb.

OTHELLO, OCTOBER 4.

Verdi's rarely heard opera, *Othello*, was presented at the Century Theater by the San Carlo Company on October 4 before a fair sized audience, but what it lacked in numbers was made up in enthusiasm. The title role was assigned to Nicola Zerola who was heard as *Othello* a short time ago at the Lexington Theater. His singing and acting revealed sincerity. Marie Rappold was Desdemona; in the first act she showed nervousness and strayed from the pitch, but this was later overcome, which made her general portrayal of the role (both vocally and dramatically) highly satisfactory. Mario Basiola, as Iago, made of this role a rather mild villain. Others in the cast were Ada Paggi as Emilia, Francesco Curci as Cassio, Arthur Dassher as Roderigo, Pietro de Biasi as Lodovico, Natale Cervi as Montano, and Pietro Canova, a Herald.

The principals received many curtain calls, and Mme. Rappold was presented with an abundance of floral offerings. Mr. Peroni was also obliged to appear on the stage and shared honors with the singers.

The chorus at times (particularly in the first act) revealed uncertainty. Whether this was due to insufficient rehearsals cannot be said. All in all, the work received a creditable performance.

JEWELS OF THE MADONNA, OCTOBER 5.

The vividly colorful scenes and dramatic score of Wolf-Ferrari's *The Jewels of the Madonna* interested a large audience at the Century Theater, Friday evening. Anna Fittiu, in the role of the impetuous Maliella, contrived to keep things stirred up and earned many curtain calls by her fine singing. She was in good voice and sang with dramatic effectiveness. Both Gaetano Tommasini and Mario Valle, as Gennaro and Raffaele, were more interested in their singing than in their acting, but musically they did succeed in arousing well earned enthusiasm. Stelle De Mette received especial applause in the first act not only for her vocal art but also for the fine bit of acting when she parted from her son.

Others in the cast were Clara Lang, Beatrice Divver, Francesco Curci and Manuel Perez. The chorus did not seem so much at home in the Neapolitan Festival scene as it might be, but a part of it helped Raffaele to render his serenade effective outside Carmela's garden. And in the third act, in the den of the Cammeristi, there was plenty of life and a riot of color, the Apache dances of the Pavley-Oukrainsky dancers adding bright moments. Carlo Peroni

handled the rather tricky score admirably and came in for his deserved share of applause.

CARMEN, OCTOBER 6.

That perennial favorite, *Carmen*, appeared for the third time in as many weeks on the Gallo list, with the ever-favorite Carmen, Alice Gentle, again in the title role. Hers is a picturesque and effective presentation of the part, which need fear no comparison with any other singer of the day. Salazar, recovered from a few ptomaines, was the Don Jose, Mario Valle the dashing Toreador, and Elena Ehlers the Micaela. Mr. Peroni conducted with his usual verve.

New Bloch and Bliss Works for Composers' League Concert, November 11

A hitherto unpublished quintet by Ernest Bloch, the first new composition for a group of instruments by this American master to be brought before the public in seven years, will be given its initial performance at the opening concert of the League of Composers, Sunday night, November 11, at the Klaw Theater.

The League, organized last spring to present to the American public significant works which reflect the entire range of modern musical tendencies, has arranged a series of three subscription concerts for its first season. The concerts, to be supplemented by lecture-recitals, are planned to provide direct contact between the living composer and the modern public.

Harold Bauer and the Lenox Quartet will render the Bloch work, these artists having had it in preparation during the past summer.

A new composition especially written for the League by Arthur Bliss, the young Englishman now in this country, will be heard for the first time at this opening concert, together with his *Madame Noy*. Both these works, which are for voice and small orchestra, will be conducted by the composer, an event which will mark his first public appearance in this country. Mme. Raymond Delaunais will sing.

Modern Spanish, Russian and French numbers complete the first program, the purpose of the League being to present without bias the work of all the present-day national schools.

For its second concert the League will offer outstanding works from the performance at the Salzburg festival this summer by the International Society for Contemporary Music. Composers on the League's executive board attended the festival and the selection has been guided by their first-hand testimony.

Further plans of the League's activities for the coming season will be announced shortly from its headquarters at 29 West 47th Street.

Ithaca Conservatory Awards Scholarships

The scholarship examinations conducted by Cesar Thomson directly after his arrival in Ithaca at the Ithaca Conservatory of Music were very interesting inasmuch as students from every part of the United States and Canada contested.

This scholarship, known as the Cesar Thomson Scholarship, offered by the Ithaca Conservatory, includes free tuition in the graduation course in violin, and room and board, as well as private lessons with Prof. Thomson. The winner was Carmela Ippolito, a talented young violinist from Boston, who has had appearances with the Boston Symphony and also in the Young Artists' Course in New York City, under the direction of C. B. Isaacson. Sibley Dries, a girl fourteen years old from Winnipeg, Canada, received honorable mention.

In addition to the Cesar Thomson Scholarship, the Ithaca Conservatory of Music awarded one full and several partial scholarships in each department and one master scholarship, which includes free tuition in the regular graduation course and also room and board. This scholarship was awarded to Helen Novotny, of Schenectady, N. Y., a piano student. Miss Novotny will study under Prof. Leon Sampaix, compatriot of Mr. Thomson.

In all, the scholarships awarded by the Ithaca Conservatory of Music amount to \$12,000. The registration this year was larger than ever before and several new courses were introduced.

Robert Perutz' New York Debut October 22

Monday evening, October 22, will find Robert Perutz, a Polish violinist, making his New York debut in recital at Aeolian Hall. The artist was born in Lemberg, Poland, and received his musical training in that city, in Geneva, Switzerland, and from Carl Flesch in Berlin. Perutz made his debut in 1911 at Warsaw, Poland, with the Philharmonic Orchestra of that city.

John Charles Thomas Enroute

John Charles Thomas, the American baritone, after giving a recital at the Royal Albert Hall on Sunday afternoon, September 30, sailed for this country on October 3 on the S. S. Majestic. He will give his first New York recital at Aeolian Hall on Sunday afternoon, October 14.

Michel Hoffman at Town Hall October 17

Michel Hoffman, violinist, will be heard in recital for the first time this season on Wednesday evening, October 17, at Town Hall. Mr. Hoffman is a product of the school of Leopold Auer, and at his last appearance here created a favorable impression.

Marguerite Kussner Opens New Studio

Marguerite Kussner, exponent of the Leschetizky school, opened her new piano studio at 315 West 98th street, New York, on October 1. Miss Kussner, who studied with Leschetizky, Moszkowski and D'Albert, is in possession of flattering credentials from these masters.

Constance Barlow Smith Dead

After a long musical career, Constance Barlow Smith, a singer, age sixty-three years, passed away at her home in Los Angeles after a lingering illness. The interment was at Jacksonville, Ill.

Pilzer Under Judson Management

Maximilian Pilzer, the violinist, is under the management of Arthur Judson and all bookings will be arranged through him.

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LIONEL TERTIS

"World's Greatest Viola Player"

—SO SAYS NEW YORK

after his first recital at Aeolian Hall, October 5th

W. J. Henderson in the N. Y. Herald:

"Lionel Tertis, an English viola player, gave a recital yesterday afternoon in Aeolian Hall. A viola recital is a novelty, but the accounts of Mr. Tertis' playing at the recent Berkshire Chamber Music Festival were such as to arouse large expectations. These were fulfilled delightfully by the disclosure of an art replete with sound qualities. The program was in itself interesting. It began with the second of the two sonatas of Brahms, opus 120, written for clarinet and piano, but adapted by the composer for viola. . . .

"Mr. Tertis' achievements have incited British musicians to the composition of works for solo viola, and one of these, a concerto by Yorke Bowen, was heard yesterday. . . .

"The chief interest in yesterday's concert was centered in the art of Mr. Tertis. This is a musician who insures for himself a hearty welcome. He plays with very beautiful tone, with exquisite finish of style, with clarity of insight and sharply defined artistic purpose. He has no affectations except an occasional emphasis of the portamento, a fault common among soloists on bowed instruments. He is, however, moderate in his use of the effect, and for the most part his melodic line is firmly drawn. For those who value highly the mechanical features of playing it may be recorded that his finger technic is adequate, that he displays sustained accuracy of pitch and that his bow has elasticity. Nothing in his art pleased this reporter more than his taste, which seemed to govern with justice even his excursions into the wilderness of floridity demanded by parts of Mr. Bowen's concerto.

"Finally, those who may have feared that the viola would prove to be a comparatively monotonous voice were agreeably disappointed. In the hands of such a master as Mr. Tertis it becomes a singer of varied moods, not indeed readily lending itself to the expression of gayety, but capable of dramatic vigor, classic dignity and genuine feeling."

Richard Aldrich in the N. Y. Times:

"An English musician of the best report at home made his first appearance in New York yesterday in Aeolian Hall—Lionel Tertis, player of the viola. . . .

"Mr. Tertis occupies a lonely eminence in the musical world as one who devotes himself almost exclusively to solo playing upon the viola. The viola has always been considered a Cinderella in the family of musical instruments; long only an 'inner voice,' a filler-in, relegated to the manipulation of inferior or fatigued violinists. The developments of modern orchestration have made much more serious demands upon its players in recent years; but its tone and compass and a certain awkwardness in its manipulation have always been thought to work against it as a solo instrument.

"Mr. Tertis intends to change all that. He has made himself an apostle of the viola, to raise it to a high place of consideration among stringed instruments. He has acquired an altogether remarkable

technical mastery of the instrument, and he has induced many of the contemporaneous English composers to write for it and enlarge its poverty-stricken repertory. Beguiled by his skill in playing it, several of them have explored and attempted to develop its possibilities in both technique and musical expressiveness far beyond its hitherto accepted limitations.

"But Mr. Tertis is much more than an expert technician, one who has learned to stretch his fingers nimbly on a longer fingerboard. He is an artist of the finer fibre; one who can transmute into beauty almost anything he plays by the sheer charm and intensity of his art, as few can do. He produces a beautiful tone upon his instrument, which has little of the gloomy color and nasal quality so often associated with the viola.

"It is still a viola tone and not a violin tone. It does not soar like that of the violin nor flash in prismatic colors, but it has, in the hands of such a player as Mr. Tertis, a wide range of expression.

"His technical facility is bewildering and takes him into all sorts of excursions in the higher positions, in brilliant passage work, in double stoppings; but these things, which he achieves without the signs of labor, are but the by-product of his musicianship, devoted, as all great musicianship is, to interpretation. . . ."

F. D. Perkins in the N. Y. Tribune:

"The tones of the viola have been heard whenever we have had a concert of orchestral or chamber music. The recital given by Lionel Tertis, an English musician, yesterday afternoon in Aeolian Hall, was the first time here that the viola has played the "star" role, although, of course, viola solos occur not infrequently in ensemble numbers.

"How effective the viola is or can be as a solo instrument in recitals is hardly a question to be answered from a single hearing, but yesterday the answer, with some reservations, was in the affirmative. Though less flexible than the violin, and not suitable to every type of music, the viola, in Mr. Tertis' hands, had a distinct beauty.

"Its tone was characteristic; a warm, rather dusky richness in the middle strings, a harder tone in the lowest notes, with the highest ones cloudier than a violin's. Fireworks, which Mr. Tertis could produce with ease and rapidity, came out less clearly than a violin's, but in broad, melodious passages and softer notes his instrument was in its element, and Mr. Tertis played it with a wealth of expression.

"The opening Brahms sonata in E flat, originally meant for a clarinet, was followed by two British works—a concert by York Bowen, conservative in form and content, and the romance from B. J. Dale's viola suite. The first had an agreeable, slow movement, a rather angular finale, with a cadenza of Kreislerian complexity. The Dale number, poetic and melodious, showed Mr. Tertis at his best. He had a full, strong tone in an unaccompanied Tartini fugue, and fared well in the shorter numbers at the close. . . ."

Mr. Tertis will be in the United States until July 20, 1924

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511 Fifth Avenue, New York

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE SYMPHONY ORCHESTRA AND THE SCHOOL

The Gradual Development of the Orchestra as an Educational Institution and Its Present Relation to the School System

For many years the symphony orchestra, while representing the highest interpretation of pure music, remained practically an uneducational institution and was for the benefit of a very small minority of music lovers. It is a welcome fact that within the last two or three years the change in policy of practically all the big orchestras of the United States has been decidedly marked in the direction of public education rather than mere musical presentation. The Symphony Concerts for Young People, established years ago by Walter Damrosch and the New York Symphony Society, have been, up to the present, the real educational concerts and stood alone in making the orchestra an educational factor in relation to general culture. To Mr. Damrosch and his supporters must go a very large part of the credit for the present scheme.

There is a great deal of money spent every year in the management of these orchestras, and the civic minded people who have been beneficent in this regard realize that so long as this money is to be spent it should be spent wisely, and the logical conclusion reached by practically all of them was the giving of this service to the public schools.

A REVIEW OF THE YEAR.

In some way or another every symphony orchestra in the United States has done something for the schools. It may have been through the giving of free concerts, charging small admission fees, assisting in the music memory contest, or in a hundred other ways, but whatever the means, the service was rendered. In Cleveland the orchestra was used as an aid in music appreciation. In Kansas City and St. Louis the same scheme was followed only slightly enlarged to permit of regular Symphony Concerts for Young People. In Philadelphia a slightly different plan was adopted as in Cincinnati. For the coming year the Detroit Orchestra has embarked upon a plan similar to the one followed in New York City, but not on such an extensive scale. Once a month during the coming season the Detroit Symphony will give concerts for the school children. The directors of the orchestra have realized the importance of concerts for young people, and it has already become a conviction in Detroit that the experience gained each year enables the society to improve its work aesthetically and educationally. The announcement informs us that the plan for the present year is to make the concerts a little more advanced than they have been in the past. There are to be two series for the intermediate pupils of the public and parochial schools, and the second, The Young People's Con-

certs, will be a little more advanced. Last year the general idea behind the concerts was to present the different historical periods in music, and this year the general subject will be form.

A WORD ON THE NEW YORK PLAN.

It is gratifying to the public school authorities in New York City to know that they have the full cooperation and sympathy of the three leading orchestras in the city. The directors of the Symphony Society have made it possible for the talented musical pupils in the schools to attend the Young People's Symphony Concerts under the direction of Walter Damrosch. The tickets for these concerts are given to the children by the directors of the Symphony Society, and are to be distributed through the office of the Director of Music. Their plan for the high schools includes the giving of five scholarships in each instrument of the orchestra, which means that the most talented pupils in instrument playing will have, without cost, the finest tuition which it is possible to receive.

The Philharmonic and the American orchestral societies in combination have devised what is probably the most extensive program of work yet attempted. It includes the training of each ensemble group in the orchestra by professional musicians from the Philharmonic and American orchestras. A course in interpretation and conducting is to be given by Daniel Gregory Mason, and the three conductors of the Philharmonic Society—Mengelberg, Van Hoogstraten, and Hadley—for the particular benefit of the high school teachers and the conductors of the high school orchestras. After this plan has become effective in the schools and the pupils have rehearsed the various symphonies and overtures assigned as part of an historical program, the members of the high school orchestras will have the privilege of attending the Philharmonic concerts and hearing the works which they are studying played by the Philharmonic and the American orchestral societies. This is an elaboration of the plan which has been followed by the Symphony Society of New York for the past four years.

PLANS FOR THE FUTURE.

It is confidently expected that the New York plan will be adopted by cities that support symphony orchestras. Even in the small communities where the local orchestra is not in what might be referred to as the Class A symphony, the same plan will be followed. The average high school orchestra has had up to the present very little opportunity to enjoy at first hand the performance of a professional orchestra, and as the big orchestras tour the country it is hoped that as many children as possible may have the opportunity to hear, enjoy, and appreciate what it means to come in direct contact with professional performance, and to establish for themselves a correct judgment concerning orchestral ensemble. The possibilities of a scheme of this character are unlimited and only the future can tell just what goal may be reached.

The correlation of this work with music teaching in the public schools has been a marked step in the progress of musical development. The tremendous importance of music appreciation as part of the public school curriculum has been fully established and there is no higher form of presentation than the direct application of such work to the musical life of the child.

Orchestra Plans for New York City High Schools

The plan for orchestra teaching in the high schools, as submitted by the Philharmonic Orchestra and the American Orchestral Society, and adopted by the Board of Superintendents and the Board of Education in April, 1923, was inaugurated recently when the first official meeting was held.

The first steps in working out this scheme will be the training of high school teachers by professional musicians from the Philharmonic and other orchestras. An historical program of overtures and symphonies has been mapped out with the idea of making the course a consistent part of high school training. These professional teachers will meet the teachers of music in the high schools and prepare for them their work in interpretation, phrasing, bowing, etc., and then these teachers will carry this message back to the pupils of the orchestras in the schools. At the same time the professional teachers will visit the high schools and take ensemble groups in technic and repertory.

Later in the season all the teachers of music will attend a course of lectures on interpretation and appreciation which will be given by Prof. Daniel Gregory Mason. Following these lectures a course in conducting will be given by Messrs. Clifton, Hadley, Van Hoogstraten, and Mengelberg. The orchestra pupils are to attend the education concerts given by the Philharmonic Orchestra in Carnegie Hall where the same works which they are studying will be played for their special benefit.

Paralleling the above plan the directors of the Symphony Society have arranged for presenting five scholarships in each instrument of the orchestra. The children selected for these scholarships, after audition, will be trained by the most expert teachers in the subject. In addition, 800 elementary school children have been invited to attend each Young People's Symphony Concert to be given in Carnegie Hall on Saturday morning, as part of the music appreciation course in the elementary schools.

Gray-Lhevinne Cleveland Date

After columns of space had been given for months in the local papers to the interesting fact that the Cleveland musical season was to be opened on September 30 with a recital by Mme. Gray-Lhevinne, the distinguished violinist, and the Cleveland Musical Association, under whose auspices the Gray-Lhevinne concert was announced, sent

The Buffalo Festival

The festival of music, an annual October event for several years past, took place the week of October 1-5, and was very well attended, as usual. Many prominent operatic and concert artists collaborated, besides a dozen or more talented young artists. A full report will be published in the issue of the MUSICAL COURIER of next week, October 18.

out literature all over the State and hundreds of important musicians from all parts of Ohio had made arrangements to attend. It was with deep regret that the public learned of the automobile wreck which sent Mme. Gray-Lhevinne to the Western Penn. Hospital for two weeks and caused the postponement, not alone of this Cleveland concert, but at least fifteen of important openings of master courses in this section of the country.

Fortunately the Cleveland Musical Association has been able to arrange for a later date for her recital during December.

While Mme. Gray-Lhevinne's injuries were very painful and caused the postponement of many important musical events and the deep regret of thousands of her admirers, still the MUSICAL COURIER is delighted to announce that she was not seriously injured and again resumed her engagements on October 8 with a concert for the Wooster Conservatory of Music at Wooster College, Ohio.

Cleveland Institute Opens

The opening of The Cleveland Institute of Music was attended by an unexpected rush of enrollments. A great number of out-of-town students and students from other States were present to avail themselves of the opportunity of receiving the type of musical education which the director, Ernest Bloch, has been propagating. States as far distant as Iowa, Nebraska, Massachusetts and Pennsylvania sent their quotas.

It has been necessary to establish a greatly increased number of theory classes, ranging from some for very small children of seven and eight years, who are studying the fundamentals of musicianship before they begin their instruments, to others for adults, who are beginning this study in their maturity to make up the deficiencies of their previous work.

Included in the faculty of distinguished teachers which Mr. Bloch has gathered for the school are Beryl Rubinstein, of the piano department, and Andre de Ribaupierre, violin. Mr. Rubinstein has just returned from the Birmingham Conservatory, where he gave a master course during the summer. In addition to the heavy schedule of teaching this winter he will play a number of concerts in Cleveland and elsewhere, including a pair with the Cleveland Orchestra and one as assistant artist with the London String Quartet. Mr. de Ribaupierre during the summer conducted large and interesting classes at the University of California, in connection with which he gave seven recitals at the Wheeler Auditorium and the Greek Theater there.

The active work of the Institute is in full swing and the first faculty recital will be given by Marcelle Privat, mezzo soprano. Miss Privat's program will include the following numbers: Andrea Falconieri, Vezzosity e care pupille; Francesco Durante, Danza, danza fanciulla gentile; Antonio Lotti, Canzonetta; Gluck, arias from Orpheus; Schumann, Frauenliebe und Leben; Debussy, Recit. et Air d'Azael from L'enfant Prodigue; Brahms, Love is Forever.

Inga Orner Recital October 14

Inga Orner, the Scandinavian soprano, formerly of the Metropolitan Opera Company, has prepared an interesting program for her recital which is scheduled for Sunday evening, October 14, in Aeolian Hall. A group including Schubert, Brahms and Franz, two groups of Grieg sung in Norwegian, and a fourth group of songs by Cottenet, Martini, Pergolesi, and Ardit, comprise her program.

Miss Orner has sung in Norway, Australia, Hawaii, Havana, and is widely known as an interpreter of Scandinavian songs. She records for both the Victor and Columbia companies.

Sundelius to Appear at Pittsburg Festival

Marie Sundelius, the Metropolitan soprano, will appear in an operatic concert program at the Pittsburg (Kans.) Music Festival next April, in connection with another important music festival appearance in that state already announced.

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RUDOLPH GANZ' NEW MARCH TO HELP ORCHESTRA FUND

Conductor of the St. Louis Symphony Is Interviewed Upon His Return from Europe

No one enjoys a good story, even at his own expense, more than Rudolph Ganz, and no one is more ready to tell one. Just now he is spending a couple of weeks at the Hotel Wentworth in New York, until the two first Eastern recitals—New York (October 18) and Boston (October 20)—shall be over. Of course, the genial St. Louis conductor has not in the meantime been neglecting the interests of his orchestra. Numerous candidates for the few vacant positions in it have been interviewed. The other day he had a telephone call.

"Is this the conductor of the St. Louis Symphony Orchestra?"

"Yes."

"Well, I'm Mr. So-and-So and I play such-and-such an instrument."

"Very well. Do you want to come and play for me this afternoon?"

"Yes, sir. What name, please?"

"Hotel Wentworth," answered Ganz, a bit nonplussed.

"No, no. I know it's the Hotel Wentworth. What's your name?"

"Such is fame!" thought R. G. to himself, but he answered, "My name is Ganz."

"Rudolph Ganz?"

"Yes."

"Oh, fine, Mr. Ganz. I know you! I've played in the Cincinnati Orchestra when you was soloist and in Minneapolis—" Which answer, after all, restored the conductor's self-esteem to a considerable extent. Evidently word had reached the aspirant that there was a job open in St. Louis, to be found out about by telephoning such and such a number—and he was one of the kind who do not bother about details.

Mr. Ganz did not have his usual fund of anecdotes about his summer doings, probably because he had had a rather

quiet time, being busy in the little house he and Mrs. Ganz took at La Colline, between Vevey and Montreux, on the Lake of Geneva, "where," said he, "we had a different colored sunset straight in front of our porch every night all summer. It was one of the loveliest places I have ever found in my native country." There he spent a tremendous amount of time going through a hundred or more scores, some new, some old, which are to form his repertory for the coming season.

GOING UP.

His recreation was the annual week of mountain climbing with his great friend, Emil Blanchet, the well known Swiss composer. This year they made their headquarters at Zermatt and, after four or five shorter though decidedly respectable climbs to get into shape, did the famous Matterhorn on a day in which the conditions happened to be almost ideal. Some pictures of their scrambles among the Alps have already appeared in the MUSICAL COURIER.

Various topics touched upon in our conversation over the luncheon table were the splendid work that Ernest Ansermet, here several years ago with the Diaghileff ballet, is now doing with the Orchestra Roman at Geneva—he is Stravinsky's chosen interpreter; the compositions of Mr. Ganz's brother Hans, who, a musician only by avocation, turns out to be among the most modern of the moderns in composition (some of his works are to be done at Hannover this winter—but not in St. Louis by Brother Rudolph); and his plans for next spring, which include a recital in Paris and an orchestral concert there, at which he will have the co-operation of Jacques Thibaud as soloist.

And finally there was a list of the novelties which he has brought back for the St. Louis Orchestra to do this season. They include a symphony by a venerable and long-deceased gentleman named Rigel, a forerunner of Mozart (if I remember rightly what R. G. told me); four Aquarelli by Santa Liquido, one of the young Italians; Egon Wellesz's Vorfruehling, La Cimetiere de Macotte, by Gustave Doret, a Swiss; and, last but not least—not in length, anyway—the fourth Mahler symphony.

Not last, either, come to think of it; for there is another novelty. Sh—! It is by Rudolph Ganz. Sh—! The Saint Louis Symphony March, a darned good march, too. On Monday, October 29, they are going to start in that city a great drive for \$500,000, which will put the orchestra on Easy Street for the next three years. And on the Sunday afternoon before, the St. Louis Symphony Orchestra, at its first "Pop" concert of the season, is going to play as the very first piece The Saint Louis Symphony March by Rudolph Ganz. It is published for piano by a St. Louis firm and every cent that its sale earns is going in as Mr. Ganz' contribution to that great drive. Josef Hofmann has already purchased a half-a-dozen copies. (That is the truth.) Next! H. O. O.

The New York Trio at Hunter College

The New York Trio (Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, cellist) opened the series of educational concerts for the public at Hunter College on Thursday evening, October 4. The first program comprised the Beethoven C minor trio, op. 1, No. 3, and the Arensky trio in D minor, op. 32. These concerts are usually preceded by an informal talk on the structure of the music by Dr. Henry Fleck of Hunter College.

The New York Trio will again give a series of four subscription concerts at Lawrence, L. I., the dates of which are Sunday evenings, November 11, December 9, January 13 and February 10. This is the third consecutive season that the New York Trio has been engaged for these concerts, which are always largely attended by a highly representative audience.

Five New Scott Songs

Five new songs by John Prindle Scott have recently been issued by various publishers. From R. L. Huntzinger, Inc., come two: Arise Shine, a sacred song, and April Time, a spring song for soprano. Theodore Presser Company has issued a ballad, In Canterbury Square, and G. Schirmer, Inc., offers two: The Lord Is My Shepherd, for church

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, October 11

Vladimir de Pachmann, piano recital, evening.....Carnegie Hall
Jack Marks, song recital, evening.....Aeolian Hall
Pawlows, afternoon and evening.....Manhattan Opera House

Friday, October 12

Verbrugghen Quartet, afternoon.....Aeolian Hall
Marie Sidenius Zandt, song recital, evening.....Aeolian Hall
Solomon Golub, composition recital, evening.....Town Hall
Pawlows, evening.....Manhattan Opera House

Saturday, October 13

Anton Bilotti, piano recital, afternoon.....Carnegie Hall
London String Quartet, afternoon.....Aeolian Hall
Pawlows, afternoon and evening.....Manhattan Opera House

Sunday, October 14

Ernestine Schumann Heink, song recital, afternoon.....Carnegie Hall
John Charles Thomas, song recital, afternoon.....Aeolian Hall
Inga Orner, song recital, evening.....Aeolian Hall
Miecha Migchakoff, violin recital, evening.....Town Hall
Amelita Galli-Curci, song recital, evening.....Metropolitan Opera House
John McCormack, song recital, evening.....Century Theater

Monday, October 15

Society of the Friends of Music, evening.....Carnegie Hall
Hugo Kortschak, violin recital, evening.....Aeolian Hall
Pawlows, evening.....Manhattan Opera House

Tuesday, October 16

Philadelphia Orchestra, evening.....Carnegie Hall
Walter Chumbury, piano recital, afternoon.....Aeolian Hall
Adeline Fisher, piano recital, evening.....Aeolian Hall
Pawlows, evening.....Manhattan Opera House

Wednesday, October 17

Alexander Borovsky, piano recital, evening.....Carnegie Hall
Virginia Rea, song recital, afternoon.....Aeolian Hall
Joseph Fuchs, violin recital, evening.....Aeolian Hall
Michel Hoffman, violin recital, evening.....Town Hall
Pawlows, evening.....Manhattan Opera House

use; and Green, an Irish song. All of these numbers are written for high and low voices.

Dorsey Whittington Offers Scholarship

Dorsey Whittington, the young American pianist and teacher, announces a scholarship in piano to be given with him at the Brooklyn Academy of Musical Art. The hearings will be held October 23, and further information may be obtained from Mrs. Robert W. Connor, 240 Quincy street, Brooklyn. The scholarship is valued at \$300.

Mr. Whittington has moved to a new and more spacious studio at 27 West 76th street. As for the past two years, he will be a member of the Institute of Musical Art and the head of the piano department of the Brooklyn Academy of Musical Art.

Mr. Whittington plans to continue his Saturday evening musicales, beginning the middle of October. On October 27, he will present two of his pupils in recital at the Wur-litzer Auditorium. At that time some of his new records for the Welte-Mignon will be played.

Fay Foster in New Studio

Fay Foster has leased for five years a studio in the handsome new apartment building at 15 West 11th Street, New York, where she will resume activities October 15.

Miss Foster has spent the summer at her cottage in Laval-lette, N. J., and returns to the metropolis greatly refreshed and prepared to resume lessons with new vigor. During the summer she wrote several new songs, three of which will be published by the Theodore Presser Co., of Philadelphia. This firm will also publish an operetta Miss Foster has just finished, which will probably be called The Castaways. The C. C. Burchard Co., of Boston, Mass., will publish The Enchanted Beard, which Miss Foster finished just in time to present at her closing pupils' concert last June. Miss Foster's mother, Alice Monroe Foster, wrote libretto and lyrics of both operettas.

Stewart Studio of Music Opens for Season

Allen R. Stewart (of the Stewart Studio of Music, 634 Penn street, Reading, Pa.), one of Reading's well known musicians, has opened his studio for the season with a large enrollment of pupils. Mr. Stewart has been teaching in Reading for eighteen years. He recently returned from a tour through the New England States and Canada.

New Addition to MacDowell Colony Fund

As recently announced in the MUSICAL COURIER, the MacDowell Colony Fund was not by any means closed with the attainment of the sum desired for the season just ended, \$2,500. Another season is coming, expenses of which promise to be larger than ever before, and the MUSICAL COURIER is keeping the fund open through the winter. All subscriptions will be promptly acknowledged through these columns. Here is a letter that came with the latest check: "Through Miss Caroline Dow I have learned of your co-operation in the Edward MacDowell Association Fund. I am enclosing \$200 for this fund. While I am interested in the furnishing of the Men's Lodge and would be interested to help in that effort, I shall leave the disposal of my donation entirely to the committee's judgment.

Sincerely, (Signed) QUEENE FERRY COONLEY,
(Mrs. Avery Coonley),
Washington, D. C.

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With 47 portraits—many of them (those of Nicholas Rubinstein, Cesar Cui, Davidoff, Abdul Hamid II, etc.), unobtainable elsewhere in this country. \$5.00.

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ELDA VETTORI'S NEW YORK DEBUT

as Santuzza in Cavalleria Rusticana (San Carlo Opera Company)

The Times: Elda Vettori making her New York debut was given an enthusiastic ovation... her efforts were interrupted numerous times by boisterous applause... critics expressed the opinion she is due to rise to great heights... patrons compared her to Olive Fremstad.

The Journal: The young woman has a real operatic talent. Miss Vettori's Coach, Riccardo Dellera, Assistant Conductor and Chief Coach, Metropolitan Opera Company, says: "I am confident that she will readily take rank with the foremost singing actresses of the day."

Emerson Abernethy and Elsie Alexander in Joint Recital

On Sunday afternoon, October 14, at the Blackstone Theater in Chicago, Emerson Abernethy, baritone, and Elsie Alexander, pianist, will appear in joint recital, under the



EMERSON ABERNETHY

management of Rachel Busey Kinsolving. This will be the debut of these two artists in Chicago. Emerson Abernethy is one of the few born-musicians. At an early age he proved himself endowed with extraordinary musical ability and had the good fortune of being able to receive the very best and broadest training. At the age of twenty he went to the Royal Academy of Music, London, and there began his very brilliant career under the tutelage of Signor Moretti. Two years later he went to Milan and studied with the distinguished Maestro Sabatini, and after absorbing the beautiful Italian art for two years he went to Paris,



ELSIE ALEXANDER

where he continued his refinement of the art of singing before returning to London to take up his professional career as a vocalist of the first rank. Mr. Abernethy is an accomplished linguist and his familiarity with the languages makes his art exceptionally fascinating, sincere and profound.

Elsie Alexander, as accompanist to Mr. Abernethy, makes a deep study of his songs and again shows her enviable musicianship inasmuch as she never uses the printed page and so imbues her work with spontaneity and freshness that makes it seem as if the two artists were engaged in some magic game of building up the songs as they go along. Miss Alexander, during her several years study in London, showed an intense admiration for the modern French school and she was advised to further her studies with a French master. This proved most beneficial, as she is now a peerless interpreter of the moderns.

Their debut in Chicago is awaited with pleasurable anticipation by all those who have already been fortunate enough to hear them privately.

Atlanta Orchestra Gives First Concert

According to a telegram just received, the Atlanta Symphony Orchestra of sixty pieces, under the direction of Enrico Leide, scored an overwhelming success at its first concert. The program included the Weber Oberon overture, Tchaikowsky's Nut Cracker Suite, Schubert's "Unfinished" symphony and the Tannhäuser overture.

Herman Neuman Reopens Studio

Herman Neuman, pianist-accompanist-coach, has reopened his New York studio on West Eighty-first street for the season 1923-24. Among the artists with whom Mr. Neuman has had appearances are the following: Lucrezia Bori, Juan Manen, George Barrere, Enric Madriguera, Richard Bonelli,

Thomas Egan, Fred Patton, Idelle Patterson, Joseph Stopak, George Reimherr, Marcel Salzinger-Salesco, Karl Jörn, Paulo Gruppe, Nelson Illingworth, Eric Bye, Louis Chatter, Greek Evans, Rosalie Miller, Edward Lankow, Ruth Kemper, Lucile Orrell, Earle Tuckerman, William Robyn, Christine Langenhan, Madeleine MacGuigan, Graham McNamee, Emile Rousseau, James Price, Dorianne Bawn, Alfred Heather, Celia Turill, Percy Heming, Alfred Megerlin, Jacob Gagna, Alberto Terrassi and Caroline Curtiss.

How the Verbrugghen String Quartet Started Its Career

Much has appeared in the English and Australian press of the remarkable playing of the internationally known Verbrugghen String Quartet, which has already begun its scheduled series of six subscription concerts in New York. Glowing accounts of the marvelous ensemble, termed by one critic as "four players with one instrument under inspired leadership," have been broadcasted to the ends of the civilized world. But nothing has been written of the real actuating purpose that brought the quartet into being and has held it together for over twenty years.

Henri Verbrugghen, first violin, though he has gained international distinction as an orchestral director, and is now conductor of the Minneapolis Symphony Orchestra, has always clung to his favorite instrument, which put him fairly on the way in his musical career. In fact, despite the arduous duties of his profession, he has not allowed his skill as a virtuoso to lapse.

It chanced that he should meet early in his career with three kindred spirits—David E. Nichols, viola player; James Messeas, cellist, and another violinist, whose death eight years later made the only break in the ranks of the quartet in the twenty-two years of its existence. This vacancy Mr. Verbrugghen immediately filled with his prize violin pupil, Jenny Cullen, who has been the fourth member of the quartet ever since.

Busy with their exacting art, without any thought of gain, and merely for their own enjoyment they started playing together. Untrammelled by any outside considerations, they were able to choose for their study the very best that chamber music could offer.

Four such enthusiasts, working assiduously and regularly together, soon acquired that unanimity of purpose which is so essential to chamber music. They devoted themselves almost entirely to the classics and restricted their public appearances during the first few years. Word of their playing soon spread, so that today the Verbrugghen String

Quartet is known and respected wherever chamber music is loved.

Temperamentally and artistically fitted to their loved work, these friends have found in what started as mere recreation the wide road to fame, bringing joy to a music loving world as they interpret with loving hands the master works of all time.

Laura E. Morrill Studios Reopen

Laura E. Morrill has reopened her New York studios with a large enrollment. Florence Nelson, one of her artist-pupils, has been engaged as head of the vocal department at Gulf Park College, Gulfport, Miss. Miss Nelson also will do concert work in the South. Virginia Hopkins, another Morrill artist, has gone to Logan, W. Va., to teach and to sing. Many other singers from these studios are doing things musically. For instance, Gladys Hart is in Philadelphia singing in Caroline, taking Helen Shipman's place. Lillian Crossman is at the Alhambra in Milwaukee, where she is presenting scenes from Butterfly, Cavalleria Rusticana and Faust. Adele Keller is going on tour in vaudeville, and Beatrice Turek has been singing in Massachusetts. Grace Nott was scheduled to appear in Lancaster, Pa., October 4, and Rosalind Ross has been with the Aborn Opera Company.

May Peterson Arrives on the America

May Peterson arrived from Europe on the S. S. America on October 6, after a summer spent abroad vacationing and coaching with Jean de Reszke. The soprano will immediately start her season's musical activities at Boston on October 12.

Dates of Mendelssohn Glee Club Concerts

The Mendelssohn Glee Club, Ralph L. Baldwin conductor, has begun rehearsals for the 1923-24 season. Three concerts will be given at the Waldorf-Astoria, on December 18, February 19 and April 15.

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LETTERS FROM MUSICAL
COURIER READERS

A Correction

STEVENS INSTITUTE OF TECHNOLOGY

Castle Point, Hoboken, N. J., September 27, 1923.

TO THE MUSICAL COURIER:

I have before me a clipping from your paper of September 20, 1923, referring to the Extension Course for American Pianists in Paris.

In this article you refer to the philanthropic work of my good friend, Walter Scott, and in this connection you say—"Mr. Scott's philanthropic activities in the past have included founding the Stevens' Institute of Technology at Smith College."

Stevens Institute of Technology has no connection whatever with Smith College. The latter is a college for women, the former is a college for men and is exclusively devoted to preparation for the profession of engineering.

Stevens Institute first opened its doors in 1871, the first college to organize for college instruction in mechanical engineering, including, however, in its single course instruction in other branches of engineering with some emphasis in the mechanical branch of engineering. It was founded by Edwin Augustus Stevens, a member of that family of engineers that made such a unique record for practical inventions and engineering progress.

Mr. Walter Scott, a year or two ago, endowed a scholarship at Stevens, and this we have used to advantage in helping young men of limited means.

(Signed) ALEX. C. HUMPHREYS.

Denver Proud of Its Orchestra

Denver, Colo., September 24, 1923.

TO THE MUSICAL COURIER:

The Civic Symphony Society, of Denver, is making extensive preparation for the coming year. Through the co-operation of the Musical Protective Society, of Denver, its members are permitted to play in the Civic Symphony Orchestra upon the same terms as non-union players. All members of the orchestra give their time for rehearsals which are held not less than three times a week throughout the season, and receive only an honorarium of \$5.00 for each concert. Several members of the orchestra have even

turned in their honorariums to the fund which supports it. About sixty-five per cent. of the orchestra in the beginning was made up of union musicians. Enough of these enrolled to take care of the most important parts of the wind division, and proved to be nearly perfect in their attendance at rehearsals. A large share, and a very good share, of the string section is made up of studio and non-professional musicians.

Thanks is due The Musical Protective Society, of Denver, for its assistance and co-operation throughout the season.

The orchestra will give a pair of concerts each month, one on Friday nights, all seats being sold through season ticket subscription, the other to be given on Sunday afternoons, no reserved seats. This plan was adopted on account of the unprecedented success of last season when hundreds of people were turned away from the door at each concert, after filling the immense auditorium.

The personnel of the orchestra will be about ninety to start with and will probably be enlarged during the year.

The board of trustees desires to thank the conductor, Horace Tureman, without whose efficient and painstaking leadership, the orchestra would not have attained its present success. Mr. Tureman has devoted time to the undertaking far in excess of that demanded by his contract. He has given private coaching to several of the members, and when certain scores were too difficult or unsuitable, he has rearranged the orchestration. Great credit is due Mr. Tureman.

(Signed) HOWARD S. REYNOLDS.

S. Constantino Yon Back from Italy

S. Constantino Yon, director of the Yon Music Studios, has returned from Italy, where he spent the summer in his villa in the Alps.

While in Italy, Mr. Yon played on many important occasions and after a reception to His Majesty the King and Queen Margherita, tendered with great solemnity by the city of Ivrea, Mr. Yon was elected honorary president of the Fascisti Band.

Mr. Yon opened his studio in Carnegie Hall on October 1 and resumed his work at the Church of St. Vincent Ferrer, and at the Academy and College of Mount St. Vincent on the Hudson, where he heads the piano and singing departments.

Right after his arrival he went to Tuxedo Park, New York, to spend a few days with his brother, Pietro Yon, who was a resident of the Park during the summer. In expressing his pleasure on again saluting the American flag, he also was happy and grateful for the kind reception and welcome received from his many friends and students.

Carmen Ferraro Gives Pupils' Recital

Carmen Ferraro, a well known teacher of voice in New York City, presented his artist pupils in recital last week. Augusta Hartlieb was enthusiastically applauded after her groups. The first one included A Kiss in the Dark, by Victor Herbert, and the second one included Love Sends a Little Gift of Roses, by Openshaw. The following letter was received from Signor Ferraro.

THE NATIONAL GRAND OPERA ASSOCIATION, INC.
New York City.

TO THE MUSICAL COURIER:

The songs—A Kiss in the Dark and Love Sends a Little Gift of Roses—were sung last night by a promising pupil of Sig. Ferraro, Augusta Hartlieb, at an operatic concert, and were encored.

Sig. Ferraro is pleased to recommend the above mentioned songs, not only for the sentimental part of them, but also for their intrinsic value as vocal compositions to study.

Enclosed please find program.

(Signed) CARMEN FERRARO.

Young Men's Symphony in 22d Season

The Young Men's Symphony Orchestra of New York begins its twenty-second season on Sunday morning, October 14, at ten o'clock, at Yorkville Casino, 210 East 86th Street,

where it will rehearse regularly for the coming concerts. This organization was founded and endowed by Alfred L. Seligman, for the especial purpose of affording aspiring young musicians an opportunity of playing the classics to prepare themselves for the large orchestras of America. Paul Henneberg, the conductor and musical director, is in charge, as usual. Applicants for examination and enrollment can apply at the above address October 14 and 21 at ten a. m.

CURRENT MUSICAL PRIZES AND
SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. 624 South Michigan Ave., Chicago.

American Conservatory—Free and partial scholarships. 503 Kimball Hall, 300 S. Wabash Ave., Chicago.

Chamber Music Association of Philadelphia—\$500 for composition for string quartet. Contest ends November 1. 1317 Pennsylvania Bldg., Philadelphia.

Ithaca (N. Y.) Conservatory of Music—100 free and partial scholarships.

Cincinnati Conservatory of Music—Scholarships. Highland Ave., Oak St., and Burnet Ave., Cincinnati.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Mana-Zucca—Scholarship in piano and one in song coaching. Bertha Foster, Director Miami Conservatory of Music, Miami, Fla.

Buffalo Conservatory of Music—Free and partial scholarships in advanced grades. 255 Norwood Ave., Buffalo, N. Y.

A. De Smit (details in issue May 31)—500 and 300 francs for a number of compositions of a lighter sort. Competition closes November 1. A. De Smit, 187 Faubourg Poissonniere, Paris, France.

The North Shore Festival Association—\$1,000 to composer of the United States for orchestral composition. Competition ends January 1. Carl D. Kinsey, 624 South Michigan Ave., Chicago.

Elizabeth Kelso Patterson School of Singing—Two scholarships. Elizabeth Kelso Patterson, 257 West 104th St., New York.

Society of American Musicians (details in issue August 9).—Contest for young artists in piano, voice, violin, cello and flute. Contest closes November 15, 1923. Howard Wells, Society of American Musicians, 907 Lyon & Healy Bldg., Chicago.

Walter Scott—Ten annual scholarships (with Alfred Cortot) for Americans at the Ecole Normale de Musique in Paris. Gaston Liebert, French Consul in New York, New York.

Zilpha Barnes Wood—Free scholarship in voice at Zilpha Barnes Wood School of Singing awarded by competition. Apply Thursday evenings. 939 Eighth Ave., New York.

New York College of Music—A number of free and partial scholarships in piano, violin, and voice. Examinations held during October. 114-116 East 85th St., New York.

W. A. Clark, Jr., president of the Philharmonic Orchestra of Los Angeles—\$1,000 for the best symphony or symphonic poem for orchestra and \$500 for the best chamber music composition (trio, quartet, quintet, etc.) by a composer of the State of California. Contest ends January 1. Caroline E. Smith, manager of the Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

Bush Conservatory—33 free and 50 partial scholarships; also two grand pianos and two Italian violins. C. F. Jones, 839 North Dearborn St., Chicago.

Grace Northrup—One scholarship in voice. Open until October 15. Studio, 601 W. 112th St., New York.

King-Smith Studio-School—Scholarship in voice for young woman. August King-Smith, 1751 New Hampshire Ave., Washington, D. C.

Edward E. Treumann, 110 W. 86th St., New York—One free and six partial scholarships to talented piano students during 1923-1924.

Mason & Hamlin Company, of Boston, offers a grand piano to the winner of a competition which may be entered by members of the senior class at the New England Conservatory of Music.

Endicott Prizes—New England Conservatory of Music, Boston, offers \$800 to its students for various forms of compositions. Scholarship in composition also granted prize-winners. Apply General Manager.

Rose Tomars—Free scholarships for male and female voices. Apply until November 15 to Rose Tomars, 205 West 57th St., New York.

Grand Opera Society of New York—Prize membership for soprano, alto, tenor, baritone, and bass singer. Apply until October 22 to Zilpha Barnes Wood, 939 Eighth Ave., New York.

Brooklyn Academy of Musical Art—Hearings for a piano scholarship with Dorsey Whittington will be held October 23. Mrs. Robert W. Connor, 240 Quincy St., Brooklyn, N. Y.

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GOTHAM GOSSIP

GRAND OPERA SOCIETY MATTERS.

Zilpha Barnes Wood, founder and director of the Grand Opera Society of New York, announces the annual competition for prize membership, to be given for the period of one year, for soprano, alto, tenor, baritone and bass, on Monday, October 15. The judges of this competition, besides Mrs. Wood, will be Mana-Zucca, and Messrs. Leonard Lieblich, Rothafel and Gallo; further information may be obtained from the secretary, 939 Eighth avenue. This prize membership exempts from dues, gives tuition in the music and acting of roles, knowledge of the other roles of an opera, and opportunity for public appearance. The society has to its credit an excellent record of appearances in various halls as well as in a large vaudeville house.

DEVORA NADWORNEY AT MAINE FESTIVALS.

Devora Nadworney, the Russian American contralto, sang last week at the Maine festivals, held in Bangor, Portland and Lewiston, where she had principal roles in operas and concerts with Metropolitan Opera Company artists and others. Echoes of her success will duly appear in an early issue of the MUSICAL COURIER. Just before leaving she was unusually busy singing at the Jewish holiday services, and as usual on Sundays at the Madison Avenue Baptist Church (Bruno Huhn, organist and director).

OS-KE-NON-TON RETURNS FROM ENGLAND.

The Mohawk singer from Canada, Os-Ke-Non-Ton, who went abroad early last spring, returned recently with a scrap book full of pictures of himself, being followed by crowds of people wherever he appeared. This was in England, where he gave several recitals, appearing in native costume, with tepee, tom-tom, also singing Indian songs by Lieurance, Troyer, MacDowell and others. Wearing his native Indian garb everywhere he attracted universal attention and admiration, the consequence being full houses wherever he appeared. More will soon be heard of this young Indian, for he is an earnest and ambitious singer.

ROEDER-RIEDEL ORANGE STUDIOS.

Carl M. Roeder announces the removal of the Orange branch of his Carnegie Hall studio to 350 Main street, adjoining the library, where he will be assisted by Hilda C. Riedel and associated teachers trained in his methods. The conspicuous position occupied by the Roeder pupils in New York's musical life, their many appearances in public concerts, etc., have brought them into prominence.

LOUIS ROBERT REMOVES.

Louis Robert, who came here from Holland a year ago with the endorsement of Mengelberg, and who was chosen as organist and choirmaster at Trinity P. E. Church, Brooklyn, succeeding Walter Henry Hall (a position once occupied by the senior Dudley Buck), has removed his studio to 129 West 87th street.

JAN VAN BOMMEL RETURNS.

Jan Van Bommel arrived October 3 on the steamer Presi-

dent Garfield, following his stay in Deauville, Paris, Brussels, Holland and England. His recital in Rumford Hall last year is recalled as one of the pleasant events of that busy season.

CROOKS TO BE NEW YORK ORATORIO SOCIETY SOLOIST.

Richard Crooks will make his debut with the New York Oratorio Society in the Messiah at Carnegie Hall, November 21, thus adding to the list of notable engagements that have fallen to the lot of the young tenor since his appearances as soloist with the New York Symphony Orchestra last fall. In connection with his appearance as soloist with the Detroit Symphony Orchestra, March 27, in The Messiah, Richard Crooks will give a recital for the Eurydice Club, Toledo, Ohio, March 25. Another appearance for the popular tenor that month will be in Auburn, N. Y., for the Morning Musicales. He will appear as soloist with the New York Symphony Orchestra in Washington, Baltimore and Philadelphia in November, also in New York later in the season. Last year he sang in the same cities with the orchestra and scored such a success that it led to his re-engagement for the tour.

VIRGINIA LOS KAMP STUDIOS.

In connection with Ethel Watson Usher, pianist, accompanist, song coach, and organist of the Harlem Presbyterian Church, Miss Los Kamp is established at a new studio, 127 West 78th street.

BLANCHE BARBOT, COACH AND ACCOMPANIST.

Miss Barbot, following her summer spent with the Joseph Regneas vocal class in Maine, announces the opening of her studio in the Metropolitan Opera House building.

LEMUEL KILBY A PROMINENT BARITONE.

Lemuel Kilby, baritone, has sung often in various churches of Greater New York, and is making an excellent reputation for himself. His singing as baritone soloist at a National Opera Club affair last season was eminently successful.

EMMA L. WILES, PIANIST AND ORGANIST.

Miss Wiles, who lives in Stony Point, N. Y., near Haverstraw, has many piano pupils in that vicinity, but contemplates removal to New York. She plays an organ in church, where she is musical director, and was an interested attendant at the big sixteenth annual convention of the National Association of Organists, Rochester, N. Y.

PEOPLE'S SYMPHONY CHAMBER MUSIC CONCERTS.

The People's Symphony Concerts announce six chamber music concerts at the Washington Irving High School under the Annie Louise Cary bequest on Friday evenings, November 16, December 21, January 18, February 22, March 21, and May 2. Among the organizations to be heard are the Flonzaley Quartet, the Hans Letz Quartet, the New York Trio, and the St. Cecilia Club. A specially low price is offered students and workers, teachers, artists and professional people for season tickets to the six concerts.

F. W. R.

Former Leman Pupil Wins Sevcik Scholarship

John Richardson, the winner of the Sevcik Scholarship, has had a rapid rise in the musical world. At the age of nine (he is now sixteen) he was placed under the instruc-

tion of J. W. F. Leman, the well known Philadelphia teacher and conductor, under whose care he remained for seven years. Young Richardson's triumphs were not the triumphs of a mere boy-prodigy, but of the more mature artist. In his second year of study he appeared as soloist with the Leps Orchestra at Willow Grove and many engagements followed. During his fourteenth and fifteenth years he appeared as soloist upon a number of occasions with the Leman Symphony Orchestra on the Steel Pier in Atlantic City, where he gave evidence of the mastery of a repertory embracing the well known concertos of the old and modern schools. It was after his rendition of the Tchaikowsky concerto at one of these concerts that his display of impeccable technic and artistic interpretation won for him the famous Clopton Guarnerius violin. The owner of the violin was present at this concert and invited young Richardson to his home, subsequently making the presentation of the violin that Kocian used when he first toured the United States.

EDGAR SCHOFIELD INTERVIEWED

(Continued from page 11.)

teacher's fault, neither may it be the fault of the student. It is not necessary to place blame. But this being a fact, the change should be made.

"Just as all shoes cannot be made from one last, neither can all singers be turned out by one method. The principal causes of failure are either no method or wrong method. Both of these faults can be remedied with care and time, for Nature is kind—kinder oftentimes than we deserve. But good methods and good habits tend to the automatic application of good principles.

"And so my advice to students," concluded Mr. Schofield as he rose to go, "would be to be very careful to avoid either the studio complex or the public complex, but by a careful blending of the two obtain a true prospectus of the integral whole."

Advice which might be well applied to any form of endeavor.

H. R. F.

Bachaus Returning to America in January

Bachaus is to give a series of concerts in London and will make a tour of other English cities prior to his departure for his American tour this winter. He has been engaged for several orchestral appearances in London. Mr. Bachaus is to sail for New York early in January and will open his three months' tour here with an appearance as soloist with the Philharmonic Orchestra in New York on January 16.

Hayden Has Many Pennsylvania Dates

Ethyl Hayden has yet another recital engagement added to the five other Pennsylvania towns where she is to appear this season. Her itinerary in this State now includes Washington, Hollidaysburg, Sunbury, Uniontown, Franklin, and New Castle.

Miss Hayden will be heard in New York on the occasion of the performance of The Messiah by the New York Oratorio Society in December, when she will sing the soprano solos.

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BOSTON

(Continued from page 5.)

Janacopulos, soprano; March 20, Carl Flesch, violinist; April 10, Constance McGlinchey, pianist; May 1, closing program.

AARON RICHMOND ANNOUNCES CONCERTS.

Aaron Richmond, the enterprising young manager of this city, announces a violin recital by Nicolai Kassman, violinist of the Boston Symphony Orchestra, at Jordan Hall, October 25; a concert by the Josephine Durell String Quartet, assisted by Harrison Potter, the admirable pianist, at Jordan Hall, October 30, and a piano recital at Jordan Hall, November 1, by Felix Fox, the musicianly pianist and maker of interesting programs.

INCREASED PRICES OF GALLERY SEATS FOR SYMPHONY CONCERTS.

A custom that has become an institution in Boston will disappear with the impending season of symphony concerts in Boston, namely, the twenty-five cent seats for the Friday afternoon concerts of the Boston Symphony Orchestra. Although the price of unreserved seats in the second balcony on Friday afternoons has always been twenty-five cents, it is now increased to fifty cents. Although the concerts are well worth it and more, the change is to be regretted, if only for sentimental reasons. J. C.

Bach Choir Begins Rehearsals

The first rehearsal of the Bach Choir for the 1923-24 season was held on October 8 in the chapel of the Moravian Seminary and College for Women at Bethlehem, Pa. An

unusually large number of the former singers are with the choir this year. The Christmas Oratorio is the work being studied in connection with the Mass for the festival in May, 1924. The choir is under the direction of Dr. J. Fred Wolle.

PAVLOWA WINS NEW TRIUMPHS

(Continued from page 5.)

ceeds to Rimsky-Korsakoff and also to Igor Stravinsky. Bilibine's scenery, in picture-book style, was delightful and the costumes gorgeous.

An opening Pavlova evening at the Manhattan is more or less in the nature of a big family reunion. The house was filled to the very last rows. Evidently everybody there not only had great admiration for the superb art of the unsurpassable dancer, but also a real personal affection for her. The storms of applause have already been described. She is the same Pavlova as ever—only more so, if possible.

The company is up to the usual standard and Theodore Spier again works energetically and effectively at the conductor's desk.

Boris Likely to Open Chicago Opera Season

Boris Godounov will most probably open the Chicago Civic Opera season. This announcement is not official, but in all likelihood is true. During the first week of the coming season Samson and Delilah will in all probability be given, and it would not be at all surprising if the new tenor, Anseau, would make his American debut as Samson.

Wurlitzer Concerts Begin

The series of noonday concerts in the Wurlitzer Auditorium, 120 West 42nd Street, began on Monday, October 8, when Erna Korn, contralto, and Hedy Spelter, pianist-composer, were the featured soloists for the week.

Arthur Rubinstein's Only New York Date

Arthur Rubinstein, the pianist, will be heard in recital in Aeolian Hall, Sunday afternoon, October 21. This will be his only appearance in New York this season.

Georgette Leblanc in Montreal

Georgette Leblanc has been engaged to appear in Montreal, Canada, on Sunday afternoon, December 30, at the Orpheum Theater, under the direction of J. A. Gauvin.

Dudley Buck Reopens Studio

Dudley Buck, the well known vocal teacher of New York, has reopened his studios for the season with an unusually large enrollment.



ANNA PAVLOWA AND MANAGER HUROC.

The celebrated danseuse, just returned to America, made her reappearance before a most enthusiastic audience at the Manhattan Opera House.

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The author, a voice teacher of long experience here and in France, to illustrate his text or "point a moral," introduces many personal recollections and anecdotes of

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FOREIGN NEWS IN BRIEF

A FESTIVAL FOR STRAUSS' SIXTIETH BIRTHDAY.

Vienna, September 17.—A music festival of international character will be held in Vienna next May in honor of the sixtieth birthday of Richard Strauss, when his entire dramatic and symphonic works will be presented in cycle form. R. P.

BUXTEHUDE'S ORGAN WORKS TO BE PUBLISHED.

Freiburg, Germany, September 15.—A complete edition of the organ works of Dietrich Buxtehude (1637-1707), the organist whom Johann Sebastian Bach, when twenty years old, walked from Arnstadt to Lübeck to hear, will be published under the supervision of Prof. Dr. W. Gurliitt, head of the Seminary of Musical Science in the University of Freiburg. The publication of this edition will have the financial assistance of the parish of Ugrino, in Clecken, district of Harburg. M. U.

BERLIN ORCHESTRA ON STRIKE.

Berlin, September 18.—Just before a performance of Il Trovatore in the Volksoper last night, the members of the orchestra went on strike. The performance was called off and the audience's money refunded. A. Q.

DRESDEN TO CELEBRATE 375TH ANNIVERSARY OF ORCHESTRA.

Dresden, September 12.—Founded in Torgau, Saxony, by the Elector Moritz, on September 22, 1548, the Dresden Staatskapelle, is about to celebrate its 375th anniversary with a series of concerts conducted by Fritz Busch. Luminaries like Heinrich Schütz, Adolf Hasse, Carl Maria von Weber and Richard Wagner were, in their day, closely connected with the development of the orchestra. The veteran Dresden critic, Otto Schmid, who had to be removed to a sanatorium recently due to illness brought about by undernourishment, has written a booklet for the occasion entitled History of the Saxon State Orchestra, which in every respect adds favorably to his numerous other literary productions. A. I.

AN ERUDITE SONGBIRD.

Posen, September 11.—Sophie Korenka, a member of the opera here, has been made a Ph. D. M. U.

MICHAEL BOHNEN CREATES REZNICEK'S HOLOFERNES.

Berlin, September 15.—Michael Bohnen, who made such a favorable impression at the Metropolitan last season, has been engaged for ten guest appearances at the Deutsche Opernhaus beginning with the premiere of Reznicek's Holofernes, already being rehearsed under Leo Blech. A. Q.

Margery Morrison Returns

Margery Morrison has returned from Munich and London, starting immediately upon a tour for Milton Aborn.

Cecil Arden Home Again

Cecil Arden, who returned recently from Europe, will appear in a recital at Jamestown on November 2.

MME. CHARLES CAHIER RETURNS

Her Summer Abroad, a Mixture of Work and Play, Did Her Worlds of Good—Tells of New Singers Heard in Europe—Also Other Incidents of Interest—First Appearance of Season on October 15, in Pfitzner's Romantic Cantata

It is in the great hall of the Automobile Club—one of the loveliest rooms in all New York City—that Mme. Charles Cahier lunches every day when she is in New York, and it was there that the MUSICAL COURIER staff writer joined her one day last week. Her husband and their oldest daughter were the other members of the party.

Mme. Cahier is looking extremely well and proclaims herself thoroughly fit for the long season which is before her. Her first appearance will be next Monday evening, October 15, as one of the soloists of the first production in this country of Pfitzner's Romantic Cantata, by the Society of the Friends of Music. Incidentally Mme. Cahier will



A GROUP ON THE S. S. RESOLUTE.

Seated, left to right, Mrs. Meyer; His Royal Highness, Prince Vilhelm of Sweden; Mme. Charles Cahier; and her oldest daughter, Dagmar Cahier. Standing, left to right, Charles Cahier; Julius P. Meyer, American representative of the Hamburg American Line; and the Hon. Helge Johnson, Royal Swedish Hunting Master.

sing with this society no less than five times in the course of the winter. Her summer was a mixture of work and play, the scene of the latter being at a little resort in the Black Forests, called Freudenstadt, an admirable little place back in the low hills of the famous German wood. Mme. Cahier does not go in for athletic games, but there is plenty of walking as well as a lot of motoring for recreation, and even her music was not given up entirely. She was not only on the committee that raised funds for the Verschaehte Armen in Freudenstadt, but also gave her services to help raise the funds. No less than forty million marks were raised—which was still a considerable sum at that time.

The musical part of her summer began in Hamburg when she first reached Europe, and was followed by appearances in Berlin. Then the Cahiers went to Munich, expecting to stay near there for the summer, but finding conditions decidedly unpleasant, they went on to Freudenstadt instead. At the end of August came the breaking up for the beginning of the new season. Mme. Cahier went to Holland for some concerts at Scheveningen, with Professor Schneevogt and his orchestra, and then on to Berlin, while Mr. Cahier went into the occupied zone at Wiesbaden to get a trunkful of costumes.

At Scheveningen, Mme. Cahier sang Ernest Bloch's setting of the Twenty-second Psalm for contralto and orchestra. In Berlin she was the soloist in Mahler's second symphony at Bruno Walter's first concerts with the Philharmonic Orchestra. Then she made three appearances as guest at the Charlottenburg Opera House, of which Leo Blech has just taken charge, singing three of the roles for which she has long been known: Amneris, Azucena and Ortrud. The papers testified that she scored truly unusual success in all three of the roles. Her presentation of Ortrud especially was a masterpiece. The management, in fact, put on Lohengrin only for the sake of her Ortrud, which stood out as the stellar role in the performance.

NEW SINGERS.

Mme. Cahier spoke interestingly of some singers she had heard abroad this summer. "I saw the best Salome I have ever seen at Munich," she said. "Unfortunately I cannot remember the singer's name at the moment, but for an all-around performance, excellent from every angle, I have never seen anybody to equal it. And, by the way, I did not hear Knappertsbusch conduct anything except some Strauss operas, but in those he was splendid. He has real vigor and masculine energy. Of course he is having his troubles in Munich the same as every other big man who ever went there has had them, but I am sure he will win out. Friedrich Brodersen, the baritone, is an artist who has made tremendous progress since the old days when I first heard him sing. He is now one of the very foremost German baritones of the day.

"There are some American opera singers in Berlin. I saw Eleanor Reynolds in the revival of Handel's Julius Caesar and she was excellent. So was Piccaver, who sang in some of the performances in which I took part at the Charlottenburg Opera House. Another fine singer there was Fraulein Mainsky, who made a beautiful Elsa, both to look at and to hear.

"Up in the North, too, there are some singers who will be heard from in the big world later. At the Stockholm Opera, for instance, there is a young bass named Andresen, a Norwegian. He is only twenty-four years old and has one of the most luscious bass voices I ever listened to. Then there is Frau Larsen, also of the Stockholm Opera, a splendid soprano, who, I hear, is to come to the Metropolitan for the season of 1924-25. Incidentally Siegrid Brandel, who used to be a pupil of mine not so many years ago, has come to be one of the most popular operetta singers

in Scandinavia. Max Reinhardt found her and gave her a leading part in his production of Orpheus in the Underworld. She made an instant success and from that time has been considerably in demand."

And then the chat was over, for Papa and Mamma Cahier had an engagement with some moving picture authorities to see about placing Dagmar Cahier in the movies here. She is already a well known figure in the films of her native country.

H. O. O.

Plotnikoff-Romanoff Studio Musicale

An interesting studio musicale was given by four prominent Russian artists, namely Mesdames Romanoff and Sevitzky, sopranos, and Messrs. Plotnikoff and Sevitzky, pianist and double-bass soloist, on September 25. Mme. Romanoff sang works by Saint-Saëns, Duparc, Bachelet, and Russian songs, Mr. Plotnikoff giving inspirational accompaniments. Similar recitals are planned at the Plotnikoff-Romanoff studios this season.

Joice White, one of the well known professionals from this studio, is a hit on the road in Gogo, this being her first appearance as both singer and dancer. Marjorie Swain-

hart, another artist from this studio, is the understudy in The Lady in Ermine.

Faust a Great Success in Bangor, Me.

According to telegrams received from Bangor, Me., the performance of Faust, which was the attraction on Saturday evening, October 6, of the three days of the Maine Festival in that city, was a splendid success. The artists and conductor, William R. Chapman, were tendered an ovation and had to respond many times to the vociferous applause. Those appearing in the performance included Frances Peralta, as Marguerite; Armand Tokatyan, as Faust; Giovanni Martino, as Mephistopheles; Tom Williams, as Valentine and Wagner, and Devora Nadworney, as Siebel and Martha. The dancers were from the Odienne School in Bangor. Faust was given in Portland on October 10, and also in Lewiston, Me., on October 11.

New Orleans Announcements

New Orleans, La., September 27.—The coming musical season promises to eclipse any in the past. In addition to

the offerings by the local organizations, there will be an unusually fine array of concerts by visiting artists. Eugene Pearce, a new comer in the concert field, will present The Ukrainian Choir, The Denishawn Dancers, Kochanski, Rubinstein, Madame Calvé, Dusolina Gianinni, Gogorza, Spalding, and Jean Gerardy.

R. H. Tarrant has booked Irene Castle, Josef Hofmann, Tito Schipa, Hubermann, and Ponselle.

The Philharmonic Society will have a splendid series comprising Salvi, Graveure, Onegin, Morini, Friedman, and the Minneapolis Orchestra.

While not officially announced, it is understood that Ganz and the St. Louis Orchestra will give a series of nine concerts during the season, the enterprise having been financed by several local music-lovers.

Mrs. T. C. Buckley, head of the Polhymnia Circle, will continue her delightful musicales.

Mrs. Mark Kaiser has arranged a series of attractive programs for her musical organization.

The Circle Lyrique, under the direction of Mrs. Dupuy Harrison, will give its monthly concerts and later in the spring, its annual charity concert.

A new trio composed of Gladys Pope, violinist, Mrs. Chester Lob, cellist, and Lucienne Lavedan, harpist, will give afternoon concerts at one of the finest hotels in this city. Miss Pope is a pupil of the distinguished teacher, Mark Kaiser, who has taken a personal interest in the trio and will supervise its work. This fact is a guarantee of its artistic excellence.

H. B. L.

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VOCAL COACH

Some of those who have and are now coaching with Mr. Hageman are:

Frances Alda, Lucresia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Anna Fitziu, Lucy Gates, Alice Gentile, Harry Kent, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Luella Melius, Greta Masson, Hara Onuki, Margaret Ober, Marie Rappold, Marcia Van Dresser, Pasquale Amato, Lucca Botta, Alessandro Bonci, Rafael Diaz, Orville Harrold, William Wade Hinchaw, Herman Jadowker, Riccardo Martin, Giovanni Martinelli, Basil Ruysdael, Antonio Scotti, Johannes Sembach, etc.

ACCOMPANIST

Mr. Hageman has accompanied the following artists:

Frances Alda, Lucresia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julia Clausen, Emmy Destinn, Claire Dux, Lois Ewell, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Lucy Gates, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Greta Masson, Luella Melius, Claudia Musio, Nina Morgana, Marie Rappold, Leonora Sparks, Marie Sundelius, Evelyn Scotney, Pasquale Amato, Mischa Elman, Orville Harrold, Herman Jadowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingdon, Riccardo Martin, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Efram Zimbalist, etc.

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BUENOS AIRES APPLAUDS LEGEND OF SAKUNTULA

The Final Novelty of the Season Arouses Much Interest, with Mme. Dahmen the Star—Season a Dubious One—Zanelli Gives Two Recitals—Vienna Philharmonic Player Commits Suicide—Hubermann's Success—Strauss Draws a Light House

Buenos Aires, August 26.—The final novelty of the season at the Teatro Colon was Franco Alfano's opera, the Legend of Sakuntala, the peculiar thing about which seems to be that, though the composer has chosen the Indian legend for his subject, there is no suggestion of Oriental coloring at all in the music, not even in the ballet. Mme. Dahmen was the Sakuntula and did splendid work. Though a German, she did the role in its original Italian and scored impressively as both singer and actress. Pertile had the leading male role and brought to its interpretation his usual art and intelligence. Marinuzzi gave a splendid reading of the score, vigorous and dramatic. The ballet was extremely active and pleasing to the eye even if it did wear European garb, including corsets, hardly, as one might say, the mode in India, either in the time of Sakuntula or at present.

LOOKING OVER THE SEASON.

Sakuntula was the last novelty to be produced and concludes the season which has had a very normal run of some ten weeks. It has been a season more interesting than its predecessors because it has brought forward novelties of interest and musical value which have so far been heard in few other opera houses in Europe. In resuming, however, and drawing an average of the intrinsic value of the new works presented at the Colon this season, there is only one that has particularly come to the foreground for its sound conception and thorough musicianship, Pizetti's Debore e Jaele, which has pleased and left a deep impression in Buenos Aires.

There was much interest in the promised French novelty

by Ravel, L'Heure Espagnole, which, however, unfortunately could not be given this year on account of negotiations having foundered with the French soprano, Fanny Heldy, who created the chief part in Paris at the Opéra, and who was intended to create the same part at the first production of the work at the Colon. Marouf, which met with great success here last year, could only be given once this season, for difficulties of an unforeseen and irremediable order. The German division can easily be considered as having taken the first place in the repertory for their vocal abilities and their all-around artistic bearing and conception.

Among the resurrections, William Tell and Lucia de Lammermoor were the two works that received the greatest attention and created the most vivid interest. The Italian repertory can boast of a perfect Aida performance which could not be improved upon in any other opera house in the world. This old war horse had the record number of performances this season.

FINANCIALLY DUBIOUS.

Financially, Mr. Mocchi has undoubtedly had a fairly anxious time during his ten weeks' venture at Buenos Aires this year. The season opened with an all-star Aida performance, with a half empty house, a thing quite unknown in the history of the Colon. The somewhat cool interest shown on the part of the public this year continued all the season through, despite the fact that the average performance presented this season was of a very much higher standard than that offered for a good many seasons back. The attendance seemed to be more brisk on Wagner and Strauss nights, which pointed to the fact that the ordinary routine Italian nights had lost somewhat their hold on the public which has become tired of the performances which cannot keep up the standard of excellence of former days when Caruso and other celebrities reigned supreme with their prodigious vocal wealth.

The German artists have come to the foreground with their sound schooling and profound conception of art, and it is without a doubt that, at least for the present, the German opera is holding the greatest sway in South America. Unfortunately the French artists were not sufficiently numerous to be able to come seriously into the field of competition this season, but it is to be hoped that Mocchi will make amends for this unfortunate shortcoming in his next season. The Russian school, although the repertory provided for at least one work, Boris Goudounoff, to be shown this year, was completely passed over.

Toward the latter end of the season, Mocchi came forward with a rather alarming cry that he was in serious financial difficulties and applied for assistance from the municipal body to put him out of his "embarras," but nothing further was heard, and the season continued normally until it concluded as per schedule on August 7. At the end of the Colon season, the company was immediately dispatched to Rosario de Santa Fe, where it will give a week of grand opera in the Opera Theater of that town. Then Cordoba will hear some five performances and Montevideo will hear the same number from where the company embarks on August 27 for Rio de Janeiro, where a three weeks' season is planned at the Municipal Theater, ere that company is finally disbanded, and the tour comes to an end.

RENATO ZANELLI GIVES TWO SONG RECITALS.

The Chilean baritone, Renato Zanelli, on a South American concert tour, appeared in concert in Montevideo for the first time. It was a pity, however, that the Metropolitan baritone should have chosen just the time when the famous Vienna Philharmonic Orchestra was reaping all the laurels to be had in the Uruguayan capital. The attendance at both concerts was not what it should have been and a good many music lovers lost a treat which is very seldom offered them at Montevideo. The songs offered by the artist were chosen from a cosmopolitan repertory. There were Italian, French, Spanish, and English songs, which were executed in an excellent manner by the singer, who gave much feeling to their interpretation.

Zanelli, however, excelled especially in the operatic arias he gave, where he seemed to feel most at home. His baritone is a most powerful one, possessing all the freshness of youth, and is flexible to a degree. The registers are perfectly even and he can rise swiftly to brilliant top notes, as well as descend to and touch the lowest notes of the register with great facility; a voice of very agreeable and mellow timber. Solon Alberti accompanied the artist on the piano with understanding and feeling.

VIENNA PHILHARMONIC PLAYER COMMITS SUICIDE.

Finally the much awaited for concerts by the Vienna Philharmonic Orchestra directed by Richard Strauss have opened with the same artistic brilliance which they created last year there, conducted by Felix Weingartner.

Before coming to Buenos Aires, the Philharmonic gave three subscription and two extra concerts in Montevideo, where it met with a most clamorous success. The short stay in Montevideo opened, however, a black page in the history

of the famous organization. Carl Knoll, fourth violin and one of the leading violins of the orchestra, who at the age of only thirty-three years was one of the most promising lights in this institution, tragically ended his life by cutting his veins of both wrists and, as death was more painful than the young suicide had imagined, he jumped from the third story window of his hotel room and crashed head first to the street below, becoming first entangled with the tramway overhead cable and finally landing with his head on the pavement. Death was instantaneous. It appears that Knoll had been for some time neurasthenic, suffering from an incurable disease.

This sad and tragic circumstance took place on the same day as the orchestra was scheduled to embark for Buenos Aires and in order to commemorate this pathetic event fittingly, the first concert in Buenos Aires was preceded by Mozart's Maurerische Trauermusik, which was listened to with deep emotion and in deadly silence. This concert consisted, with exception of the act of homage to Prof. Knoll, of purely Strauss compositions, which were rendered by the famous orchestra in a manner beyond all praise for the neatness and beautiful tonality of each composition.

HUBERMANN MAKES A SUCCESS.

The Polish violinist, Bronislaw Hubermann, who has acquired a great reputation for himself in the principal art centers in Europe and especially so in Central Europe, has at last come to try his luck in Latin America. He revealed such a mastery and command of technic that he took everything before him in the first concert he gave. He is certainly a most worthy pupil of the unforgettable Joachim. Every note played is full and rounded off perfectly, full of deep resonance and brilliance.

Hubermann has come, played and conquered. He is a regular magician of the strings. His success is not only an artistic one, but also a pecuniary one, for every concert he gives is sold out completely. He is also putting in a considerable number of appearances at Montevideo ere he leaves for Chile for a number of recitals at Santiago and Valparaiso.

STRAUSS DRAWS A LIGHT HOUSE.

Unfortunately the program was too heavy for a public that has not been educated to understand and appreciate the modern and complex German compositions, and so it was that the first concert was far from being well attended. The upper parts of the Colon were well filled, but the stalls and boxes showed very ugly and disparaging gaps. Richard Strauss, at the head and center point of attraction of this vast gathering, impressed very deeply with his deep insight and sobriety as a conductor. As a composer he is marvelled at, but alas too little understood and appreciated.

It was an error that his first appearance at the head of the Philharmonic should have brought forward entirely new compositions to Buenos Aires, as it rather discounted his prestige and importance down here. People like going to concerts, especially classical ones, to meet old favorites and then, during the course of the evening, novelties can be administered in small and discreet doses. Latin America is not yet sufficiently cultivated in questions of art to masticate and digest with ease or pleasure a two-hour program of Strauss compositions.

The reception was a great one that both Strauss and the Philharmonic received, and they truly merited the wild scenes of enthusiasm that ensued at the completion of each part of the program as it was a music festival of uncommon beauty where pure art reigned supreme.

K. H. STOTTNER.

English Pianist Coming to America

Irene Scharrer, the English pianist, who will make her first visit to America this winter, has returned to England



IRENE SCHARRER

from a tour through Holland, Norway and Sweden, where her success was outstanding. In Christiania, their Majesties, the King and Queen of Norway, honored Miss Scharrer with their presence, and commanded a second recital. Upon her return to London Miss Scharrer gave a successful Chopin recital in Queens Hall before a large audience. Miss Scharrer will be heard in America, both in orchestral and in recital programs. Her Chopin programs are especially noteworthy.

Victor Harris Resumes Teaching

Victor Harris, having spent a delightful summer at his home at Easthampton, L. I., has returned to town and resumed teaching at his New York studios.

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Charlotte Lund's Opera Stories

Charlotte Lund, the well known operologist, soprano and experienced artist, has issued what she calls an Opera Miniature Series, which is most attractive. To date twelve in all have been issued, in the form of a small flexible brown covered booklet, similar to The Philistine. Six French operas are in the set dedicated to her master, Jean de Reszke, namely Carmen, La Juive, Faust, Thais and Samson and Delilah. Each booklet begins with a paragraph, How to Enjoy an Opera, in which the author enjoins the reader to be on time for the opening, get the habit of following themes, relax and live the story, musically and lyrically, enjoy the opera in its entirety, not as the vehicle for some greatly advertised star, wait for the closing orchestral refrain, and make the evening an inspirational and helpful one. Then follows the full cast, the naming.



CHARLOTTE LUND

of the musical gems of the opera, historical data relating to the work and its first performance, followed by each act and scene, told in detail, in charming and lucid English.

These booklets are easily carried in a man's pocket or woman's bag, and blaze the way to a better understanding of opera, with a clearer comprehension of the same. "I want to enhance the love and desire for opera," said Miss Lund, "for I consider this of vital interest to everyone. Vocal teachers will find all the salient points of these operas explained, the musical gems are definitely pointed out, and I am told the booklets will fill a long felt want."

In her own inimitable style, with lots of "pep," animated characterization and vigorous gestures, Miss Lund told how her summer was occupied with writing these opera stories, revising proofs, consultation with her publishers, etc. The Italian set so far includes Aida, Rigoletto, Lucia, I Pagliacci, Cavalleria Rusticana and La Boheme, and is dedicated to the memory of Caruso.

She further told of the resumption of her operatic work, the opera club, established in 1923, which will resume at Rumford Hall, Saturday evening, November 3, continuing every other Saturday evening, as well as fortnightly Tuesday afternoons, beginning November 6. "I consider I have won a great victory in this date of Saturday evenings, for this was the unanimous vote of male members, who ordinarily have to be dragged around to such affairs. It is a common occurrence that the tired business man sits enthralled at these lectures, for they are given in lively fashion, not long, and always avoiding monotony."

"The Philadelphia Art Alliance begins my series on October 15, management of Anne McDonough; the Brooklyn Institute, Thursday afternoons, beginning November 8, and other prominent engagements are pending, my local series beginning in Huntington, L. I., October 11. I find that, no matter how limited the musical education of an audience, my opera recitals, with explanatory comments on every detail, illustrated further by vocal numbers, always meet with appreciation; the public is very quick to understand and enjoy them."

Miss Lund is unique in her presentation of operas, for no one before the public gives them in more complete musical and literary detail.

Anna Hamlin Active

Anna Hamlin, soprano, and daughter of the late George Hamlin, recently sang at the Agora Theater of the Lake Placid Club. Miss Hamlin aroused special enthusiasm in singing the Voci di Primavera waltz of Strauss with the Boston Symphony Orchestra ensemble under the direction of Daniel Kuntz. On August 26 the soprano also appeared in Lake Placid village at a concert for the benefit of the new local hospital, together with Mr. and Mrs. Alexander Bloch, Paolo Gallico, Clarence Adler and Sigmund Herzog. On August 28 she sang several selections at the Trudeau Sanitarium in Saranac Lake on the occasion of the Nurses' Graduation.

Miss Hamlin was engaged to sing Thursday, October 4, in Buffalo at the annual All-American Music Festival, and in November she will appear at the Buffalo Club. The end of November the soprano will go to the Middle West to fulfill several dates. On Sunday afternoon, December 2, she will give a recital at the Playhouse in Chicago, where her eminent father first started the custom of Sunday afternoon recitals.

Dorothy Francis Appearing in Walker's Time

Dorothy Francis soon will be seen in New York in a play by Stuart Walker, called Time. Miss Francis takes the part of a young mother and will sing several interpolated songs. Miss Francis was a member of the Chicago Opera. Three years ago, she sang the leading part in Henry

W. Savage's revival of the Merry Widow. Last season she was the star in a dramatic play taken from the book, Rita Coventry. Reports from Cincinnati regarding the new play, Time, state that Miss Francis was very successful in her new role.

How Elizabeth Cueny Started in the Managerial Business in St. Louis

Elizabeth Cueny, the well known St. Louis concert manager, has issued a booklet entitled, Seven Years of Concert Management in St. Louis, in which she tells how she started in that business. Miss Cueny writes as follows:

It was in the spring of 1915 that Ferruccio Busoni toured America and that his manager, M. H. Hanson, with whom I had previously been associated as road representative, approached me to take over the local management of Busoni in piano recital.

In music circles, Busoni was recognized the world over as one of the leading figures among pianists and musicians and it was felt no particular chance was involved in assuming the financial obligation which the contract terms stipulated. So much for believing that your personal admiration for an artist or his standing among the cognoscenti is shared by the public, which, in the final analysis, is the real supporter of all musical enterprises.

A pathetically small number responded to an intensive advertising campaign. Result—a determination to embark in concert management and to snatch success from apparent failure.

A resumé of the years since that first venture of April 6, 1915, it is felt, will not be without interest to our patrons and to the people generally of St. Louis and vicinity, particularly those who look on concert management as pleasant recreation, unmindful of the incessant work, boundless enthusiasm and enormous financial risks involved.

There has been no plan of underwriting for concerts under Cueny management; analysis of the work from the beginning favored merit of attractions as the best guarantee of growth. A broad experience coupled with an innate love and appreciation of all that is beautiful and artistic, have been invaluable aids in the selection of talent. Progress would cease if every one was of the same opinion and it would be too much to claim that every attraction sponsored yielded 100 per cent satisfaction to every one present. However, it is a safe assertion that some element of value is contained in each individual offering to repay for the expenditure of time and money, to hold public confidence, and to give strength to the statement often expressed by others that Cueny management and supreme values are synonymous.

Previous to our entrance into the field of concert management, various persons had interested themselves in managing an occasional affair, but these have passed and a new record in concert management in St. Louis has been established by seven years' continuous service, resulting in a tangible business which in its operation can be counted a community asset by its very definite contribution to the city's musical development.

As the work of the seven years will indicate, concerts have steadily increased. The logical conclusion to be drawn is that patronage has increased sufficiently to warrant this. As time advances, with concert patronage keeping pace with the city's progress in other directions, the calendar of music events will be steadily enlarged when assurance can be had that every artist of repute and every high grade attraction will find a place and a response in St. Louis.

Service is the underlying principle of concert management—a service, which regards the actual giving of a concert as but a detail, stressing rather the effect of a fine musical evening. Bound up with each concert and spreading its branches in many directions, are the subtle influences at work for a broader musical appreciation and for a finer and happier community. It is in this spirit that the Cueny Concert Management has operated and to which may be attributed such measure of success as has come to it.

Another Regneas Pupil Launched

A program of great interest was given by Jennie Beach, lyric soprano, in Fahnstock Hall, Harrisburg, Pa., on October 2. She is the possessor of a truly beautiful voice, pure, rich and even throughout a very wide range. It is

capable of great volume and her command of color is aided by unusually fine breath control. Her admirable vocalization in Handel's Cleopatra aria was an outstanding number in her varied program, which ranged from the early classics to modern schools.

Miss Beach has been greatly endowed by nature, for beside her luscious voice she has a most gracious manner, and the keenest artistic appreciation for the different moods of the composition, be they simple or dramatic. She is delightfully pleasing to the eye, her diction is perfectly clear, and she sings with utmost assurance. She brought to the Jewel Song, Faust (sung in English, a most entertaining test), all the youthful enthusiasm of the young Marguerite, and in such numbers as the Serenade (Schubert), Barcarolle (Godard) and Ständchen (Strauss) her tone-work was delicately exquisite. The audience was mindful at all times



JENNIE BEACH

of this young singer's art and evident skilful training, and Harrisburg looks for big things from her.

Blanche Barbot played the accompaniments with skill and taste. The program included standard ancient, classic and modern songs and arias.

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NEW YORK CONCERTS

MONDAY, OCTOBER 1

Tito Schipa

There are few operatic tenors today who can give the unalloyed delight that Tito Schipa did on Monday evening, October 1, at his Carnegie Hall recital, at which he had the assistance of Suzanne Keener, soprano. Some two or three years ago, Mr. Schipa was heard here in his first recital, and even then he made a splendid impression. Between that time and the present, this young tenor has no doubt studied hard to arrange programs that the general public will appreciate—without resorting to cheap songs or tricks to put these songs over. He has, moreover, concertized extensively and has made a name for himself outside of New York as one of the finest concert singers now before the public. His appearance at Carnegie Hall the other night fully justified this statement. The consensus of opinion was that Tito Schipa is not only a great artist but also a model for other tenors to follow.

He was in excellent voice and his singing was polished and marked by dignity and elegance of style. To begin with, he possesses a voice of pure, rich lyric quality, which in addition is vibrant. He phrases intelligently and in interpretation he is especially skilled. Not once did his program border on the monotonous.

With his two opening numbers—Il Lamento, Cesti, and La Farfalletta, Anon—he won his audience. Then followed The Dream from Massenet's Manon, which was superbly rendered and brought forth a death-like stillness after the last notes—then a burst of applause that lasted several seconds.

Of his third group, Handel's Where's You Walk was the most favored. In this Mr. Schipa's English was perfect, every syllable being heard without difficulty. The tenor is to be commended especially for his clarity in English diction because the average foreign singer does not strive hard enough to overcome the strangeness of our tongue in singing and as a consequence might as well sing in any other language. The Ombra Mai Fu, by the same composer, was also beautifully done. After a short intermission, he ren-

dered the Don Giovanni aria and Arlesiana, Cilea. The group, however, that also aroused the audience to great heights of enthusiasm included Princesita, Padilla, Suzanne, Calcevecchia, and other Spanish songs which followed as encores. In his interpretation of the Spanish songs, the singer excelled, and the audience showed its appreciation by calling for one after another. The M'Appari from Flotow's Martha closed the printed program, but there were additional numbers, including the famous Rigoletto aria which always finds favor.

Aside from his beautiful voice, polished style of singing and general artistry, Mr. Schipa has a personality and stage appearance that add to his qualifications as a concert artist. One would like to hear him often in New York in such well arranged and splendidly delivered programs. Frederick Longas furnished sympathetic accompaniments at the piano, sharing in the evening's applause.

Suzanne Keener came in for her share of the audience's favor, especially after her singing of the famous Mad Scene from Lucia, given to the piano accompaniment of Edward C. Harris, and flute obligato of Raymond Williams. Miss Keener handled this difficult aria with apparent ease, showing careful schooling. Her top notes rang out clear and without any strain or force. After this selection, the audience demanded two encores, which she sang charmingly. Miss Keener also rendered Nature's Holiday (Hageman), When Chloris Sleeps (Samuels) and Air du Rossignol (Saint-Saens), which were admirably suited to her voice and style of singing. Miss Keener was the recipient of many flowers and made a pretty picture in her blue and gold gown.

TUESDAY, OCTOBER 2

Verbrugghen Quartet

The quartet organization, headed by Henri Verbrugghen, presented one of the most interesting concerts here which it has been the privilege of the present reviewer to listen to for some seasons. Verbrugghen, himself a first class musician, has trained his ensemble into perfect accord and throughout the evening their performances were notable for technical precision, smoothness and balance of tone, accuracy of attack, and remarkable artistic taste.

It would be invidious to go into detail where there was so much excellence and it suffices to say that the pure musical spirit and ideal interpretation were found by the Verbrugghen Quartet in practically every note of Mozart's quartet in C (dedicated to Haydn), and Beethoven's quartet, op. 59, No. 1.

In these days when there are numerous chamber music organizations of a high order, it is a rare thing to find an undertaking of that kind which is able to jump into a prominent place here quickly and without the usual number of appearances. The fact that the Verbrugghen Quartet could accomplish the seemingly impossible feat speaks volumes for the degree of the leader's art, understanding, and technical mastery. He is to be warmly congratulated. The audience seemed to be of the same opinion as the writer of these lines, for they gave the visiting organization and its leader a rousing reception, and several of the well known connoisseurs present were heard to speak in great admiration of the performances of the evening.

THURSDAY, OCTOBER 4

Verbrugghen Quartet

The second program of the series the Verbrugghen Quartet is offering, presented a posthumous quartet by Beethoven, op. 127, in E flat, as its special attraction. This quartet, one of three which Beethoven composed for Count Rasoumofsky during his last period, is not as often heard as seems logical. It was particularly grateful, therefore.

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Conductor Verbrugghen and his excellent ensemble are specialists in this composer's music and gave a performance marked with reverence and careful study. The opening section of the first movement, maestoso, compelled with its organ-like tone quality. The gay, familiar Mozart B flat quartet warmed up the evening for an audience which was interested and appreciative throughout. The rendering of the Adagio brought forth special plaudits, and it was indeed a high point as it had both tonal and emotional beauty. Another Beethoven opus, 59 in C, closed the proceedings in a worthy fashion.

Interesting program notes which give much valuable information about some old friends, and some new ones, are a feature of the chamber music feast which should cheer up those New York devotees who could not go to the Berkshires. The organization has just such a scholarly tone, its members are serious musicians who have an avid love for the great figures of the classic school.

The Herald said of the performance: "Mr. Verbrugghen does not stifle his fancy, he has a liberal conception of Beethoven's music, and whether classically formed minds regard it as right or wrong, they will at least concede that it has individuality."

The World said: "This ensemble . . . repeated the good impression made at its first appearance and lent true mid-season form and fire to the triad of quartets which composed its offering."

FRIDAY, OCTOBER 5

Ruth Wilson

Ruth Wilson, a little girl only twelve years old, from Los Angeles, Cal., was presented by her teacher, Gregor Cherniavsky, in a violin recital at Aeolian Hall on October 5. She played a rather pretentious program comprising Bruch's G minor concerto; Ave Maria, Schubert-Wilhelm; two Kreisler numbers—Viennese Popular Song and Liebesfreud; Legende, Wieniawski, and Sarasate's Zigeunerweisen. That her work pleased the large audience was evident from the many recalls accorded and the large number of floral tributes given her. She revealed marked talent and gives great promise for future development.

She had unusually fine support by Max Rabinowitch who accompanied her various numbers sympathetically. In commenting upon this concert the New York Tribune said: "Ruth Wilson, twelve years old, of Los Angeles, gave a recital at Aeolian Hall. We are told she displayed marked musical ability some years before this. Last night, her performance, though immature, showed promise. Her tone in the higher notes was clear and smooth, but her lower ones were less certain. Here the tone waxed rough at times. Miss Wilson's execution of rapid passages showed she had the mechanics of her art well in hand, and that she is to be reckoned with after some years of further study." The New York Herald wrote: "She gave evidences in the quality of her tone and in certain flashes of musical insight of a talent which may in time develop into something of importance. But it was plain that her technical equipment was not yet sufficient for the mastery of the more exacting works on her list and that she was generally unripe for public appearance." The New York Times commented: "Ruth Wilson, a twelve-year-old Los Angeles child of evident musical nature, unripe as yet for the stage, appeared at Aeolian Hall last night as violinist in well tutored classics assisted by Max Rabinowitch at the piano. She played her best in playful bits, such as Kreisler's song arrangements. . . ." The New York American: "Ruth Wilson, a girl from the Golden West, is only twelve years old and an assured musician. Her tiny fingers clutched the bow and the air vibrated with a good though not very powerful tone." The New York World: "What she played, including such numbers as Wieniawski's Legende, and Bruch's concerto, as well as two Kreisler works, was technically well enough done, as twelve-year-old violinists go, but as sterile emotionally—as twelve-year-olds are apt to be. When it is said that Miss Wilson 'showed promise' the evening is adequately summed up."

Lionel Tertis

Lionel Tertis, the remarkable English viola player, made his debut in America at Aeolian Hall on Friday afternoon, October 5. Mr. Tertis' playing was appraised at length by this same writer in last week's issue of the MUSICAL COURIER in a notice of his appearance at the Berkshire Music Festival. His playing at Aeolian Hall only confirmed the impression received there, viz: that Mr. Tertis is a most extraordinary artist upon his chosen instrument. Technically there is nothing that baffles him, and his musicianship is of the highest rank. His program began with one of the Brahms clarinet sonatas (E flat, op. 120, No. 2). Then came a concerto by York Bowen, followed by the Romance from a suite by B. J. Dale, and, to end with, there was a group of short numbers, mostly arrangements, including a couple of well known Kreisler pieces, rearranged for the viola by Mr. Tertis himself. The Bowen concerto was pleasant music, very well made for the viola—not very exciting, but grateful to the ears. The Dale Romance would answer to much the same description.

Everything was done to perfection by Mr. Tertis and he was ably seconded by Walter Golde whose musicianly accompanying was an entire complement to Mr. Tertis' playing.

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There was much hearty applause and numerous recalls from a good sized and interested audience.

SATURDAY, OCTOBER 6

Verbrugghen Quartet

On Saturday afternoon the third of the Verbrugghen Quartet concerts again drew a parterre of representative listeners and once more the organization scored strongly with them. The same musical and technical virtues already praised were again in evidence, perhaps most strongly in the Brahms B flat quartet, op. 67. Its performance was an unalloyed artistic joy and received recognition accordingly from the delighted hearers. The other numbers on the program were Beethoven's quartet, op. 59, No. 2 (played with especial clarity of outline and variety of tone color) and Mozart's quartet in E flat (dedicated to Haydn) of which the slow movement was a gem of delicacy and sentiment.

SUNDAY, OCTOBER 7

Feodor Chaliapin

A most welcome reappearance on the local concert stage was that of Feodor Chaliapin, the great Russian operatic artist and song interpreter, who came back into his own last Saturday evening at the Manhattan Opera House and delighted a huge throng of his compatriots and other admirers who applauded and cheered him to the echo.

Chaliapin was in full possession of all his well known artistic attributes and he made every song tell a story that affected his hearers profoundly; whether grave, gay, tragic, or comic, he mastered all the moods and presented each one with the power of the truly great singing actor, sometimes going so far as to use gestures so as to accentuate his messages. At the end of one of his songs, The Government Clerk, whose hero was supposed to be drunk, Chaliapin created a tremendous effect by reeling off the stage as though he was intoxicated. Other thrilling performances were those of the familiar Volga Boat Song, Sakhnovsky's Death Walks About Me, and Theodore Koenemann's When The King Went Forth to War. A humorous song by Dargomizhsky, and Moussorgsky's Song of the Flea brought down the house and resulted in enthusiastically demanded and splendidly given encores. Of operatic selections Chaliapin delivered numbers from Don Carlos and Don Giovanni, and his best vocal art was brought forward in those compositions. His voice had all its familiar power and sensitiveness, and he used every possible device in its successful employment. He is particularly happy in his accentuation of tone colorings and his manner of phrasing and dictioning. One of the songs was a French piece in which Chaliapin accompanied himself on the piano and, of course, this was an occasion for another whirlwind of applause. All the Chaliapin numbers were selected at random from a printed book which he carried, and there was no prearranged program. This form of concert giving is peculiar to Chaliapin and his audiences not only have become accustomed to it, but also seem to like it unreservedly.

The accompaniments were played by Theodore Koenemann and his work at the piano was excellent throughout the evening. Rudolph Polk, the violinist, contributed several solos and gave pleasure to discriminating hearers through his tone of fine quality, his expert musicianship, and his very comprehensive and accurate technique.

Efrem Zimbalist

Zimbalist returned to the New York concert stage, after an absence of two years, with a recital at Carnegie Hall on October 7, before the largest audience that ever greeted him in this city. Incidentally he introduced to the public his new \$33,000 Stradivarius which he gathered in with American dollars in Paris last year. It proved to be a magnificent instrument, but a man of Zimbalist's skill and ability can draw tones of beauty out of almost any fiddle of even moderate qualifications. His program included works by Bach-Kreisler, Carl Goldmark, Max Reger, Saint-Saëns, Sarasate and Zimbalist. He was assisted at the piano by Emanuel Bay, who furnished a good support and showed excellent taste and sympathy in his accompaniments. Zimbalist is playing better than ever. His style has more depth and breadth than ever before and his interpretations greater warmth. His musicianship is evidently of the most serious kind and he delivers the inspirations of the classic masters with fine reverence. Needless to say his technical facility is of the most brilliant variety, and throughout the most complex passages his tone never lost its luscious quality. As already stated the audience was the largest which has ever greeted him here and was aroused to the pitch of the highest enthusiasm.

Goldman Band

The Goldman Band, Edwin Franko Goldman conductor, gave the final outdoor concert for this season on Sunday afternoon, October 7, in the new bandstand on the Mall

in Central Park, New York, this being the first appearance of this organization in the new bandstand which was built and presented to the city by Elkan Naumburg. This final concert was under the auspices of the Park Department, and therefore differed from all previous concerts given by Mr. Goldman during the past six seasons, which were arranged personally by the popular conductor and were under the auspices of a citizens' committee of interested music lovers.

The audience at this closing concert was an unusually large and enthusiastic one. The carefully prepared program comprised: Star Spangled Banner; Marche Solennelle (Tchaikowsky); Overture, Tannhäuser (Wagner); Largo (Handel); Second Rhapsody (Liszt); Procession of the Knights of the Holy Grail, from Parsifal (Wagner); Aria, O Don Fatale, from Don Carlos (Verdi); Frieda Klink, contralto; Waltz, New Vienna (Strauss); March, On the Mall (Dedicated to Elkan Naumburg); (Goldman); March, The Chimes of Liberty (Goldman).

In addition Mr. Goldman was obliged to give several encores, mainly his own compositions which have become very popular during the past six seasons. Mr. Goldman's new march, On the Mall (dedicated to Elkan Naumburg), was heartily applauded. Frieda Klink, contralto, was soloist, singing with much fervor O Don Fatale, from Verdi's Don Carlos. She also gave two encores, the most important being an aria from Carmen.

Henry Clifton

Henry Clifton, a young American violinist who has returned to America after notable European successes, attracted a sizable and enthusiastic audience to Aeolian Hall, October 7, to hear a well-made program. This opened with the Tartini Devil's Trill sonata, continued with Tchaikowsky's concerto, op. 35, and a group of short numbers, concluding brilliantly with the Faust fantasy by Wieniawski.

A good sized tone of ingratiating quality and a nimble technique are the acquisitions with which Mr. Clifton sets forth to conquer the musical world. His passages of double stopping are remarkably true. The complications of his brilliant offerings left him unexcited; one might express the wish that he were not so perfectly controlled emotionally. All praise to him for the courage it must have taken to present one rather modern number, the Berceuse by Juon. He was well rewarded, too, for his audience actually liked it and demanded its repetition. It must be added for the sake of fairness that this was partly because he put his best work of the afternoon into the rendition of it. It seemed more a matter of taste and less a matter of careful practice.

Emil Polak held forth with great satisfaction at the piano.

The Times, in speaking of Mr. Clifton's performance of the Tartini sonata, said "he played it in a straightforward manner, often dashing and brilliant" and later added "there was much of the 'speaking' effect, gained through a sweet, caressing tone and careful phrasing."

John Philip Sousa and His Band

Lieutenant-Commander John Philip Sousa and his band, augmented by 150 additional musicians, gave their only New York concert on Sunday evening, October 7, at Madison Square Garden. The audience was enthusiastic and applauded lustily after each number; and the eminent conductor accepted this homage graciously. What can be said of this prominent figure in musical circles in the United States other than what has already been written? He holds his place supreme, and even though he has many creditable followers in his footsteps, there is no one who can equal him.

The first number on the program was The Indian, Orem. This was followed by John Dolan, cornet soloist, who played Demare's Cleopatra, which was roundly applauded and encored. The third number was Sousa's own suite, At the King's Court. This was indeed an effective number and splendidly played. Night in the Woods served as the encore. The fourth number introduced Nora Fauchald, soprano, who sang Parker's The Lark Now Leaves Her Wat'ry Nest, encoring with The American Girl. This young singer disclosed a beautiful voice and even the vastness of Madison Square Garden did not take away her excellent diction. Although the writer's seats were some distance from the platform, every word she sang, was heard, which fact in this day and time is nothing short of an achievement.

At this point it must be observed that in accompanying his soloists, particularly the singer, Sousa was remarkable in his grace and nuances, and never for one moment did one realize that so many musicians were supporting the light soprano voice. This was particularly noticeable and marked one of the most artistic moments of the evening, proving conclusively Sousa's mastership and supreme power as a conductor, particularly of an organization with over one-half brass instruments.

The fifth group contained Rubinstein's Kamennoi Ostrow, and here again were his marvelous effects noticeable. It is a selection heard frequently throughout the winter by our symphonic orchestras and more recently it has become a favorite with the motion picture theaters, where one has been accustomed to the strains of an entirely different combination of instruments. It was fascinating to hear the brass and wood instruments give the effect of a complete symphonic orchestra and organ.

The second number in this group was, of course, one of his famous marches, Semper Fidelis. The audience rose after the first few bars and remained standing through the entire selection. The band was augmented by the cornetists from the Seventh Regiment, who were resplendent in their dress uniforms. These were joined by the cornetists of the band. On each side of the stage, at attention, were divisions from the Marine Corps on one side and from the Navy on the other. Indeed a splendid effect! It was after this number, before the intermission, that the great flash-lights boomed forth to reproduce the event.

The soloist of the second half was George Carey, who played a solo on the xylophone, arranged from a Chopin nocturne and waltz. This, of course, was encored, and there was Strauss' Blue Danube Waltz and a new number written for the Shriners' Convention, held in Washington recently, entitled The Nobles of the Mystic Shrine. The selection was greatly enhanced in effect by members of the local order in their brilliant uniforms.

The program ended with Meyerbeer's Torchlight Dance. Among the encores was one of Sousa's latest numbers, The Gallant Seven. The concert was held under the auspices of

(Continued on Page 58).

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MEMBERS OF MANNES SCHOOL FACULTY RETURN FROM ABROAD FOR SCHOOL OPENING

Incoming steamers last week brought members of the faculty of the David Mannes Music School for the eighth season, beginning October 4, of the noteworthy school founded and directed by David and Clara Mannes. Rosario Scalero, Italian composer in charge of the theory department, arrived on the French Line's S. S. Paris, Giulio Silva and his assistant, Signorina Marie Soccersi, came on the Chicago, Leopold Damrosch Mannes on the Manchuria, and Mlle. Berthe Bert, assistant to Alfred Cortot, arrived on the France. Katherine Bacon and Alix Young Maruchess were arrivals by a week or two earlier.

Mlle. Bert comes to prepare pianists at the school for the extension course in Paris next spring under Alfred Cortot toward which the scholarships of the Walter Scott Foundation for young American pianists will apply. Last season, Mlle. Bert's first in America, she prepared Mannes School pianists for Mr. Cortot's classes in interpretation given at the school between the French master's concert tours in America. Signorina Soccersi is a graduate pupil of Mr. Silva's classes at the Academy of St. Cecilia in Rome. Due to the immigration laws now in force here, it seemed as if the young Italian singer would not be permitted to come until December. However, special permission was secured by the Italian Consulates in Rome and New York for Signorina Soccersi's entrance at this time. Mr. Silva's comprehensive singing department at the school will again include his course in pedagogy for artists and teachers, a course distinctive in this country and which requires observation and discussion of the work in his singing class for professionals, piano instruction in accompaniment, sight reading transposition and the reading of vocal scores, classes in ensemble singing, individual lessons and theoretic work.

In addition to the artists mentioned, the school faculty includes this season, as pianists, Howard Brockway, Ralph Leopold, Anna Alofsin, Pansy Andrus, San Lamberson, Lillian Barth, Warren Case, Marion Cassell, Helen Chambers, Uraha Clarke, Mildred Couper, Barbara Derby, Clara de Vreux, Mary Dwight, Mary Planner, Dorothy Jago, Ruth Johnson, Jessie King, Janet Ramsay, Walter Squire, Newton Swift and Wellington Weeks. New violinists are Edwin Bachmann and Sandor Harmati in a department which includes as instructors Scipione Guidi, David Mannes, Alix Young Maruchess, Julia Stoessel, Wolfe Wolfinsohn, Robert Schenk, Florence Hawes, Elsie Kimberly, Edna Ruppel, Emmeran Stoeber and Edith Ottis, in the cello department; David McK. Williams and Frank Scherer, organists; Loraine Wyman, Matilde Trucco, Michael Said, Mlle. Anne Maria Soffray, also are on the faculty list.

A DEPARTMENT FOR CHILDREN.

An important part of the school work since its organization is the department for little children. Teachers who have made a special study of musical training for very young people have been selected for this branch of the school activity and Mr. and Mrs. Mannes have instituted yearly series of concerts for young people. Last year's recitalists for the children were Loraine Wyman, Guy Maier and Mr. and Mrs. Mannes. The regular artist recitals, which during 1922-23 included a series by Artur Schnabel, Mme. Schnabel and Ernest Hutcheson and a sonata evening by Mr. and Mrs. Mannes, will present again prominent visiting artists and members of the faculty. To be repeated, also, are the many formal and informal student recitals held during the year.

The several string orchestras continue under the direction of Mr. Mannes, and the extensive work in chamber music is in charge of Clara Damrosch Mannes, Emmeran Stoeber, Alix Young Maruchess and Julia Stoessel. Lectures on the history of music will be given by Mr. Scalero, and Leopold Mannes will conduct a class in the elements of music.

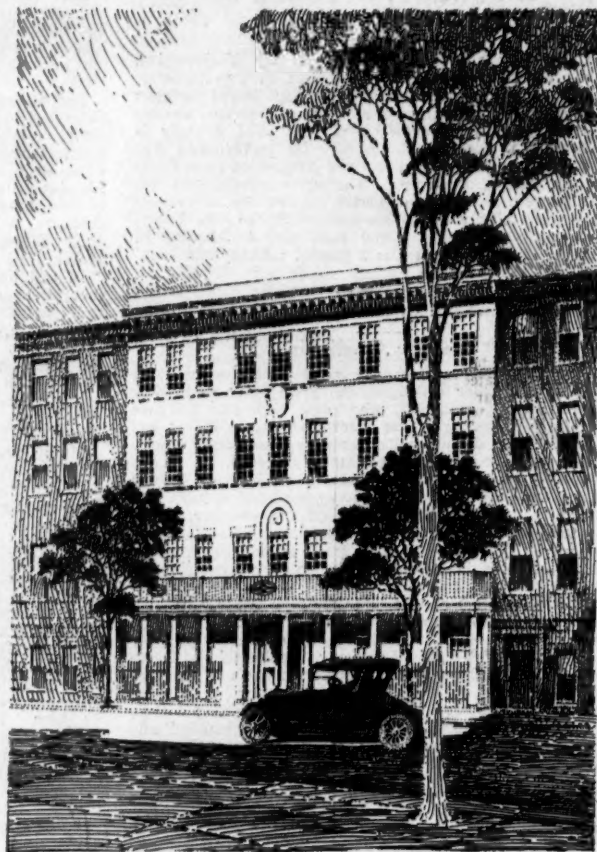
Carl Visits Notables on His European Trip

William C. Carl has returned from abroad and completed the final arrangements for the twenty-fifth year of the Guilman Organ School, which reopened this week. While in Paris Dr. Carl visited the family of the late Alexander Guilman, Théodore Dubois and Joseph Bonnet.

Mr. Bonnet starts early in October for a tour of organ concerts in England, opening at Westminster Cathedral, London. Afterwards will follow tours in Belgium, France, Switzerland, Italy and Spain. In Paris he will give the first performance of the fifth organ symphony by Vierne, just completed and still in manuscript. The symphony was composed especially for and dedicated to him. The complete works of Franck and Bach, together with many of the old masters' works seldom played, will be included in his list. Bonnet will give the dedicatory recital on the restored organ in the Church of St. Gervais, which was bombarded during the war. He will be repeatedly heard on the great organ at St. Eustache, both at the Sunday services and in numerous recitals.

Dr. Carl had an interesting visit with Théodore Dubois at his home in Paris. Mr. Dubois, who is the honorary president of the Guilman Organ School is greatly interested in its success. He urges the necessity and importance of the study of improvisation, which will be featured more than ever this season. Before leaving Mr. Dubois presented Dr. Carl with a package of his compositions with his autograph added.

M. Abel Decaux, the distinguished organist of the Church of the Sacre Coeur, Paris, was a guest with Dr. Carl at Mr. Bonnet's, and looks forward to his coming to this country with keen anticipation. Before sailing, Dr. Carl visited the school of music at the Palais at Fontainebleau, and was shown through the institution. He also visited the Church of St. Gervais to look over and play the organ.



DAVID MANNES MUSIC SCHOOL

once presided over by three members of the Couperin family. The tone of this ancient organ is superb and the organ still produces a profound impression.

Dr. Carl has returned in the best of health, full of enthusiasm over his trip to Egypt and the Near East. He has many novelties to bring forward during the course of the season, brought from Paris.

Mary Welch a Successful Oratorio Singer

In her young, yet highly successful career, Mary Welch, the gifted American contralto, has scored her greatest success in oratorio. An oratorio singer, par excellence, she has appeared as soloist with many leading choral organizations throughout the country and in many instances re-engagements have resulted from her highly satisfactory singing. Miss Welch will be heard for the fourth time with the Apollo Club (Chicago), when she sings the contralto part in Bach's St. Matthew's Passion with that organization this season.

Not only has Miss Welch sung in every State in the United States, but she has also given recitals or appeared in joint concerts in every Province in Canada. Her engagements for this season promise to outnumber the seventy she filled during the past year, judging from the demands already made for her services.

Cincinnati Conservatory Notes

Every member of the 1923 class in public school music at the Cincinnati Conservatory of Music has been placed in a responsible position, bringing the class the distinction of a 100 per cent. level.

Doris Devore, a graduate of the Cincinnati Conservatory of Music, has gone to the William Woods College, Fulton, Mo., to take charge of the piano department.

Mary Sims, for several years associated as a teacher of theory at the Cincinnati Conservatory, is now at the head of the theoretical department at the Kidd-Key Conservatory, Sherman, Texas.

Two pupils of Thomas James Kelly will teach voice at the Glendale College. Mrs. Mary J. Pfau will head the department, having associated with her Dorothy Benner, who will be the resident teacher and have charge of the Glee Club.

Emmy Krueger's Recent New Dates

Emmy Krueger, the German soprano, has been engaged by the Cincinnati Matinee Musical Club for its closing concert of the season which takes place April 2, 1924. During the week preceding the recital Miss Krueger will appear as soloist with the Cincinnati Orchestra at Indianapolis, March 24, and in Louisville, March 31.

Olive Marshall Engaged for Norwich Recital

Olive Marshall, the soprano whose re-engagement by the New York Oratorio Society has just been announced, will appear in recital at Norwich, Conn., on February 6, thus adding to the number of engagements the popular young artist will fill.

Leginska Starts Season in Montclair

Ethel Leginska, recently arrived from abroad, will start this season's American concert tour with an appearance in Montclair, N. J., on October 19. Her New York recital will be at Carnegie Hall on November 7.

GEORGE F. LINDSAY ADDRESSES MINNEAPOLIS ORCHESTRA DIRECTORS

(Continued from page 18)

cities. It is not commercial. No more are churches, for music is surely doing its part, second only to religion, in helping in its own matchless way to correct the restlessness of these troublous times.

And in this, music makes strange bed fellows, for not as a business man, but through my good friend, Leonard Lieblich, of the MUSICAL COURIER, it is my good fortune and privilege to know quite intimately Charles Schwab and some of his philosophies.

One day I asked Mr. Schwab: "Why is the Philadelphia Orchestra at the Bethlehem steel plant playing to your thousands of men during the noon hour, and why not a brass band?"

And the answer came, "Because I do not want that kind of music."

And then that marvelous man began to unfold his story: "Mr. Lindsay, when you have an evening of chamber music at your home and sitting beside you is a man or woman, young or old, or boy or girl, whether you know them or not, or even perhaps a dog lying there, did you ever have the feeling of wanting to touch their hand or want to put your arm around them? That is my philosophy, Mr. Lindsay, and while others are struggling to get closer to their men, the orchestra has created the mental mood, the men and myself following in close communion one with the other. And isn't it natural that more should come out of that relationship than ever could come otherwise? You know we have never had a strike at Bethlehem, yet all of the other steel plants have had at least six. Religion, Mr. Lindsay, can perform miracles, and music can come very near to doing so."

Some will say it is Charles Schwab's personality that does this, but don't forget that it is just what I have told you that has helped make this personality.

Sometimes I have wondered if I am not becoming a sentimental idealist, and then I say I know a worse one, in Charles Schwab.

Only a few nights ago in New York, one Dempsey and one Firpu (Fur-Po) fought three minutes and a fraction to gate receipts of over \$1,200,000, more than all the receipts of the 200 symphony concerts for the entire season in New York; New York having three times as many symphony concerts as any city in the world. Tex Rickard, the gambling-house keeper, who promoted the fight, and who has the reputation of doing things honestly, but chooses to do business for what there is in it, afterward, with a (seemingly at least) contriteness of heart, said to one of my best friends in New York: "Isn't it a pity that this money could not have gone to a better cause?"

In obligating myself to a capacity house, the one request I would make to the holders of seats, in which I am sure the entire Men's and Women's Committee joins me, is when you are unable to use your seat in person, please make provisions to have your seats filled, and so make it possible for those otherwise unable to do so, to hear any one or more of these symphony concerts. If unable to assign your seat or seats, Mr. Stein, at W. J. Dyer & Bros., will have a preferred list, prepared by our Women's Committee, and including the names, as for instance Christ Church Choir Girls; Mrs. Meagher's Catholic Guild; the Tri-Angle Club and Margaret Louise Club of the Y. W. C. A.; etc., etc., and any tickets returned to Mr. Stein will be released in order, until the list is exhausted, when he will again start at the top and begin to go down again.

If I were to express all the gratitude that fills my heart for the work that has been and is being so generously contributed to make this enterprise a success, I should speak far beyond my allotted time. To the guarantors who first put the heart in me to make possible what has been and is being done, and with our present machinery guaranteeing a seat sale far beyond our expectations, I hereby release you from your guaranty, only asking that you sell what of your coupon tickets you still can reasonably do.

To Mrs. Buxton and Mrs. Field; to the twenty vice-chairmen and all the 150 members of the Women's Committee; to the Men's Finance Committee; to Mr. Galt, Mr. Kahn, and to Miss Boardman and Mr. Sheekman, and the newspapers who have been so more than kind to us, and to all the rest, all I can say is this: You have worked for a splendid cause and with splendid success. That inspiration is your real reward—far better than any thanks. The work is not yet done, but with our many new workers in the field, in a few days should be.

In conclusion, may I just remind you of what Mr. Verbruggen said when he accepted the testimonial given him at the Popular Concert here in St. Paul last spring? He was speaking of the power of music to bring men together into a common fellowship. These were his words: "I believe that music will prove, in the course of years, to be the rainbow bridge upon which humanity will cross to the Walhalla of universal brotherhood."

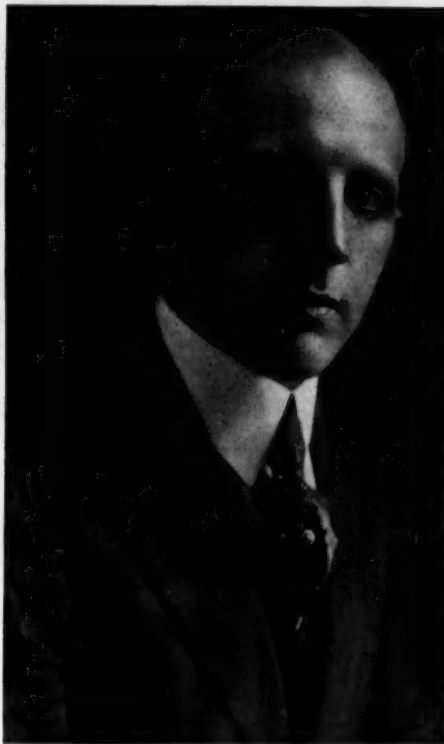
Millie Ryan Artist-Pupil Makes Good in Italy

Carl Sibbert, a young American robust tenor, who left New York several months ago for Milan to make his

operatic debut there, met with instantaneous success, having already appeared in Geneva, Ravenna, Naples and Milan. The critics unite in pronouncing Mr. Sibbert's voice one of rare beauty, volume and range. He sings and speaks English, German, Italian and French fluently, and left New York with a repertory of fifteen operas in these languages, all of which he studied under Mme. Ryan's guidance, who predicts a brilliant future for this young singer.

Edwin J. Gemmer Before Public Twenty-Two Years

Edwin J. Gemmer has been before the Chicago public, at the head of his piano school, more than twenty-two years and it seems unnecessary to dilate further on his pronounced success in the pianistic world. As soloist, pedagogue, organ-



EDWIN J. GEMMER

ist and conductor, he has made rapid strides, as his following is both large and influential.

His tuition covers all of the above arts from rudiments to finish. He is always happy in successfully conveying his musical knowledge to the young as well as to his adult and professional students who come to him from all parts of the country to avail themselves of the opportunity on which to build a foundation for their future work as teachers, etc.

He is not afflicted by temperamental outbursts. His calm inspires ambition and a love in the pupils for their work. While his studio time is always well filled, his popularity

among his colleagues, his standing as a musician and his known integrity have forced him to take upon himself other responsibilities in the cause of music and its uplift, among them the position of secretary and treasurer of the Society of American Musicians and also of the Illinois Music Teachers' Association. He has charge of the convention of the latter body, which takes place December 26, 27 and 28, in addition to which he fills the position of musical director and organist of the parish house of the Church of Peace in Auburn Park Highlands. Thus, all of his time is taken up when he should be enjoying relaxation from his work.

He is now located in a large and cheerful studio, inviting in its atmosphere, on the ninth floor of Kimball building, which is to become a part of the large suite to be occupied by the Philharmonic Conservatory now in process of incorporation and organization, and with which Mr. Gemmer will merge and become a director in association with other well known able musicians of executive force and business integrity to be announced later.

Katharine Goodson's Recital October 23

When Katharine Goodson gives her Aeolian-Hall recital on October 23, among those who will hear her play will be the great Italian actress, Eleonora Duse. It is well known that this great tragedienne will have a season in New York beginning the end of October, and owing to the friendship between the two artists, Mme. Duse has cabled Miss Goodson that she will be present at the recital.

Marshall Reengaged by N. Y. Oratorio Society

Beethoven's Missa Solemnis, to be given by the New York Oratorio Society at Carnegie Hall on April 9, will have Olive Marshall in the soprano role. Miss Marshall will be remembered as the singer who scored so heavily with that organization two seasons ago. She has appeared annually with the society ever since.

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MEXICO CITY POLICE BAND INVADES CHICAGO

Society of American Musicians Seeks Superintendent of Schools Who Will Interest Himself in Music—German Opera Transferred to the Great Northern—Schools, Colleges and Private Studios Open—Recitals Begin—Very Active Season Promised—Notes of General Interest

Chicago, Ill., October 8.—In the September 27 issue of the *MUSICAL COURIER*, this department informed the music teachers of Chicago that whenever they had complaints to make about the unethical methods of some of their colleagues, this office would be pleased to use some of its space to air their grievances. Francesco Daddi, the well known vocal teacher, and for many years one of the most popular artists of the Chicago Opera, complained this week of an article which recently appeared in the *MUSICAL COURIER* and which credited to another teacher an artist-pupil who has been studying with him for the last four years.

"This is all wrong," said Mr. Daddi, "as a teacher should also be a man—nay, a gentleman or a lady, and a certain amount of fairness in their make-up would entitle them to greater recognition, not only from the layman, but also from the profession as well. If a pupil leaves me and goes to another teacher, it means that the pupil has an idea she can do better elsewhere, and as far as I am concerned, she is no longer considered my pupil. If she should do well after a few years with her new teacher, let him have full credit. I would not step in and shout that the pupil was mine. There are many other teachers who feel as I do in this matter; they have principle and their stand is always according to ethics. Unfortunately, there are many others who deviate considerably from the truth and tell falsehoods in order to impress the general public. You have some teachers who advertise pupils as theirs, because they belong to big opera companies, and sometimes the singers may have only taken a few lessons from those teachers, either at the beginning of their studies or when already full-fledged professionals. It seems to me that a teacher should not advertise a pupil as his unless that student has remained under his tutelage for at least three years. The article which was run in the *MUSICAL COURIER* contained the name of one of my pupils, a member of a big opera company, and a very successful recitalist. True, that singer studied with the man mentioned in the article some years ago, but for the last five years that pupil has been under my tutelage. It was under my guidance that she secured her big engagement and, although a member of one of the biggest opera companies in the world, she still comes weekly to my studio for lessons. I claim her as my pupil and cannot understand how any one else has the audacity to publish her name among the list of his pupils. Statements from musicians should always be truthful and not an accumulation of falsehoods or exaggerations. I am very glad that the *MUSICAL COURIER* has opened its columns to advertisers as well as non-advertisers to air their grievances, and I am pleased to express publicly my dislike for

musicians who try to profit by the success of another's pupils and who try to bluff the people by bluffing themselves."

MEXICO CITY POLICE BAND INVADES CHICAGO.

An exceptionally fine band from Mexico City gave three concerts during the week in Chicago before very large and enthusiastic audiences. The organization, known as the Police Band of Mexico City, is directed by a first class conductor and composer, Velino M. Prezza. The band is composed of some fifty artists and each musician seems to deserve that appellation. They perform works by Wagner, Herbert, Godard, Liszt, and even Meyer-Beer (as spelled in the program), as well as Mexican compositions. Their concerts took place on Sunday afternoon at the Studebaker Theater, Monday and Tuesday nights in Orchestra Hall. Ernest Briggs, of New York City, has charge of the tour which should solidify the friendship between the U. S. A. and Mexico. Music is indeed a great propagandist.

SOCIETY OF AMERICAN MUSICIANS.

At a meeting of the board of directors of the Society of American Musicians, held September 27, the following resolutions were adopted and will be formally presented to the Society at its meeting on October 9:

The Society of American Musicians has no thought of casting any reflection upon the present personnel of the executive staff of the public schools in Chicago. However, if a change of superintendents is to be made (granted that he has all the other qualifications for the office), we, the Society of American Musicians, favor a superintendent who has a sympathetic attitude toward music, who will help connect the music of the public schools with such civic institutions as the Chicago Symphony Orchestra, the Civic Opera and other musical activities, and who will give a courteous hearing and consideration to recommendations made by the Society of American Musicians and other leading musicians of the city, and will react to them as he thinks advisable.

RECITALS UNDER CULBERTSON.

The following recitals will be given under the management of Harry and Arthur Culbertson, at Lyon & Healy Hall: October 11, Marta Milinowski, pianist; 14, Eldon Murray, violinist; 17, Dawn Hulbert, dramatic soprano; 21, Ashley Pettis, pianist, in an all-American program; 25, Frieda Stoll, soprano; 28, Alexius Baas, featuring German lieder; November 1, Elsa Gerber, contralto, and Elsie Barge, pianist, in joint recital; 6, Dorothy Greathouse, soprano. This is only a partial list of recitals to be presented here this season under the Culbertson banner.

LIBUSHKA BARTUSEK-BROWN SCHOOL OF THE DANCE.

"The professional singer, or student, any musician, any bidder for public interest and sympathy," says Libushka Bartusek-Brown, "may lose the battle at the outset merely by lack of bodily poise, by uneasy, crude stage deportment, 'savor faire,' upon the platform." Mme. Bartusek-Brown, one of the most original, enthusiastic and progressive dancing teachers in the city, has sensed the need of tuition in this long-neglected branch of training for public appearance, and has created a new departure in educational art circles by the establishment of special classes to supply this lacking element of instruction. Mme. Bartusek-Brown has set aside Thursdays at five p. m. and Saturdays at three p. m. for these classes. The studios in the Auditorium Building are a reflection of Mme. Bartusek-Brown's zestful, energetic, resourceful personality, and though the season has barely begun, are humming with activity. New classes have been arranged as a complement to the purely mechanical forms of dance tuition. An able instructor will teach dramatic action, rhythmic co-ordination and pantomime. Night classes will meet from seven to nine p. m. every week-day except Wednesday for ballet technique and stage dancing. A Ladies' Health Improvement Class is another feature of the season's schedule planned to correct many bodily ills and to beautify and strengthen the physique.

SHERWOOD SCHOOL FORMS SYMPHONY ORCHESTRAS.

The Sherwood Music School has always been prominent in its efforts to democratize musical education, and make it available to the many instead of to the few. It was one of William H. Sherwood's desires to make a good musical education possible for everybody, and those who have conducted the school since his death have endeavored, with notable success, to realize this ideal.

The Extension Department of the School has brought the advantages of metropolitan musical training to more than

25,000 students, living in thirty-nine different states, without the necessity of their leaving their own city to obtain it. The Sherwood Children's Chorus and Sherwood Choral Society have annually brought to hundreds of children and adults the benefits of singing in a large choral organization, under a noted conductor, and receiving the broad training which this experience gives.

As a continuation of this same policy, the school has, this year, inaugurated its Junior and Senior Symphony Orchestras—the first for children, and the second for adult players. These will confer upon students the advantages of orchestral experience, at the same time affording young artists opportunities to appear in public as soloists with a symphony orchestra, and making it possible for young composers to have their orchestral compositions performed. Membership is free of charge and any competent player may be admitted.

The orchestras are under the direction of P. Marinus Paulsen, widely known conductor and winner of the Balaban & Katz \$1,000 prize for the best symphonic work by an American composer. Rehearsals are already being held, with a large number of players in attendance, and great results are expected from the new organizations.

HANS HESS' LARGE CELLO CLASSES.

Hans Hess has opened his studio with the largest fall enrollment in his teaching experience. He also reports a large attendance in his North Shore classes, which are being held at his residence studio in Highland Park. Mr. Hess' first concerto interpretation class will be held the second Wednesday in October from one until four o'clock. These classes are open to visitors and are held in the Fine Arts Building.

FIRST MEETING OF SPRY SCOLARI.

The first Spry Scolari (pupils of Walter Spry) program of the season was given at the Columbia School of Music, Friday evening, September 28. Howard Feiges, one of Mr. Spry's most gifted students, played a program, comprising the Bach B flat major prelude and fugue, the first movement of the Beethoven Sonata Pathétique, MacDowell's The Witches' Dance, Chopin's E flat nocturne, Kitten's Chase of the Butterfly and Liszt's The Nightingale and second Hungarian rhapsody, in a highly creditable manner.

BENDITZKY OPENS NEW STUDIO.

Leon Benditzky, the distinguished Russian pianist, accompanist and teacher, has opened a new residence studio at 631 Stratford Place, where he will teach a large class.

LOUISE ST. JOHN WESTERVELT'S CHORUSES.

Since her return from her summer vacation, Louise St. John Westervelt has been organizing a chorus of three hundred voices at the National Kindergarten and Elementary College, of which she will be the conductor and which she will present in choral programs during the season. The Columbia Chorus, whose leadership Miss Westervelt has held for several years, has already begun rehearsals and Miss Westervelt is busy arranging programs for the concerts this organization will give this season.

SPARLING & SHOWALTER.

Sparling & Showalter, probably the only managers who sing as well as manage, have taken as their slogan: "Managers who sing and singers who manage." These Chicago managers also maintain branches in London, San Francisco (Cal.), Lincoln (Neb.) and New York City. The branch for the continent of Europe is at Marseilles, France, and through this office Sparling & Showalter will send a company, headed by Miss Showalter, for a tour of Europe next summer. Several well known artists of the Grand Opera and Opera Comique of Paris will tour this country under the management of Sparling & Showalter.

HENIOT LEVY RETURNS.

Heniot Levy, the widely known pianist and instructor, returned last week on the Mauretania from a summer spent in Europe. He has resumed his teaching at the American Conservatory of Music with a large class. Before leaving for Europe Mr. Levy made a number of rolls for the Welte-Mignon, several of which will be issued next month. A quartet, from the pen of his son, Hans Levy, has been played for phonograph records in Berlin, and young Mr. Levy, who is still in Europe, expects to give a concert of his own compositions in Berlin.

AMERICAN CONSERVATORY NOTES.

The American Conservatory has arranged an unusually comprehensive and interesting series of public recitals to take place every Saturday afternoon at Kimball Hall. The three first recitals will be given by members of the faculty.

Marion Roberts, one of the Conservatory's artist-pupils, filled a successful teaching engagement at the St. Cecilia College, Nashville (Tenn.), during the past summer. Jacques Gordon, violinist, concertmaster of the Chicago Symphony Orchestra and member of the Conservatory faculty, is now in Pittsfield (Mass.), to attend the musical performances arranged by Mrs. Coolidge. Harry Bowers, student in the Public School Music Department, has been appointed director of music in the Township High School, La Salle (Ill.). Lula Reed, graduate in Public School Music Department, class 1923, has been appointed supervisor of music in Marion (Ill.).

ARIMONDI FORTY YEARS IN OPERA.

Saturday, September 29 marked the fortieth anniversary of Vittorio Arimondi's debut on the operatic stage. In a later issue a story of his splendid career will be published. Mr. Arimondi celebrated his anniversary with a party of

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CHICAGO MUSICAL COLLEGE NOTES.

The first concert of the season was given by the Chicago Musical College in Central Theater on Sunday afternoon. The program was given by advanced piano students.

Felix Borowski opened his course of lectures on the History of Music, Saturday morning, at the Chicago Musical College.

Grace Strasburger, artist student of Dr. Fery Lulek, is appearing this week at Balaban and Katz's Tivoli Theater. Lucille Howard, student of the vocal department, and Eulalia Kober, student of Edward Collins, will give a recital before the Aurora Women's Club, Aurora, Ill., October 9. Lily Mohn, also studying at the college, has accepted the position of soloist and choir director of St. Peter's Evangelical Church, South Bend (Ind.).

Anne Leonard, student of Mabel Sharp Herdlen, has been appointed vocal instructor at the Normal School, Marysville (Mo.).

Zelma Smithpeter, artist student of Belle Forbes Cutter, will give a recital October 18 in the Fine Arts Recital Hall.

STURKOW-RYDER PUPILS.

Erna Blythe Akely and Jean MacShane, pianists, artist-pupils of Mme. Sturkow-Ryder, have been engaged by the North Shore Musical Society to appear on the programs of September 24 and February 25. Besides piano solos, Mrs. Akely and Mrs. MacShane will play numbers for four hands of Beethoven and Mendelssohn.

At the opening reception at the Sturkow-Ryder Studio on Friday and Saturday, October 5 and 6, a program was rendered by Jean MacShane, Mme. Sturkow-Ryder and Ann Hathaway.

GERMAN OPERA TO GREAT NORTHERN.

The Wagnerian Opera Company has transferred its Chicago engagement from the Studebaker Theater, as previously announced, to the Great Northern Theater. According to the management, the change in theaters is an advantage owing to the elaborateness and massiveness of these Wagnerian productions and the public of Chicago should benefit thereby.

SYLVIA TELL WITH GALLO COMPANY.

Sylvia Tell, American premiere danseuse, has just been secured by Fortune Gallo for his San Carlo Opera Company as guest artist on the Western tour. Miss Tell, formerly premiere danseuse with the Chicago Opera, has often appeared with the San Carlo Company and her return to the company will add eclat to the ballet. Her first appearance will be on October 20 at Waco (Tex.), when she will offer her own divertissement of Carmen which made such a success in New York two seasons ago.

JOSEPH BOBROVITCH AT ORCHESTRA HALL.

No tickets having been received at this office, the song recital given at Orchestra Hall by Joseph Bobrovitch, tenor, of the Imperial Opera of Moscow, cannot be reviewed. From reports emanating from reliable sources, he scored heavily and deservedly. The recitalist had the good fortune of having secured the services of Leon Benditsky, one of Chicago's foremost accompanists, who gave him most artistic support. The affair took place on Friday evening, October 5.

RECITAL AT GUNN SCHOOL.

A recital was given at the Glenn Dillard Gunn School of Music and Dramatic Art on Saturday afternoon by vocal pupils of Adolf Muhlmann and piano pupils of Eva Mayers-Shirley. The Muhlmann pupils appearing were Kathryn and Rose Riedl, who reflected credit on their able mentor. Irma Tunks, Florence Kinsinger and Louise Corpe were the pianists taking part.

BUSH CONSERVATORY NOTES.

Edgar Nelson's accompanying class at Bush Conservatory has proved so popular that three classes have been arranged to accommodate the many pianists who desire to study with this well known accompanist. The work of various schools of composers will be studied during the season with this master of song literature, whose knowledge of song repertoire is extensive.

Richard Czerwonky, violinist, and Mae Graves Atkins, soprano, both of the faculty of Bush Conservatory, gave the opening program of the West End Women's Club, October 4. Fyrne Bogle accompanied both artists.

A large enrollment was made in the newly organized Children's Dramatic classes at Bush Conservatory.

Tuesday evening, October 23, is the date of the first Orchestra Hall concert given by Bush Conservatory this season. The occasion will be a concert by artist students of the Bush Conservatory and the Master School, a diversified program being presented. Among the soloists will be Ebba Fredericksen, violinist, and Vilas Johnson, baritone, who have lately returned from a tour of Sweden during which they appeared before the King and Queen of Sweden.

The first rehearsal of the season of the Bush Conservatory Symphony Orchestra was held by Richard Czerwonky, the director, Tuesday morning, October 2. The weekly rehearsals of this promising organization, which met with such success in the series of four concerts last year, will be held every Tuesday morning throughout the season. A second weekly rehearsal will be held later in November, on Friday mornings at the same hour.

There are a few openings in the orchestra this season in the flute, bassoon, horn, and cello sections. Skilled players of these instruments who wish to play in the orchestra should communicate with Mr. Czerwonky at Bush Conservatory.

Christian Weckl, first bassoon of the Bush Conservatory orchestra, has recently accepted a position with the Minneapolis Symphony Orchestra for the season. This adds to the already long list of musicians who have had their orchestra training under Richard Czerwonky in the Bush Conservatory Orchestra who have secured good positions with the symphony orchestras throughout the country. Among the organizations engaging talent who have had their orchestra training at this excellent school are Chicago Civic Opera, Minneapolis Symphony, Cleveland, Detroit Symphony, St. Louis Symphony, etc.

FREDERIK FREDERIKSEN STUDIO NOTES.

Eugene Barkow, artist student of Frederik Frederiksen, played the following numbers at the Athenæum in Milwaukee (Wis.), October 2, with fine success: concerto in G minor (Max Bruch), Variations (Tartini-Kreisler),

Schoen Rosmarin (Kreisler), and From the Canebrake (Gardner).

SHERWOOD CHORAL SOCIETY OPENS SECOND SEASON.

The rehearsal on Monday evening, September 24, marked the beginning of the second season of the Sherwood Choral Society. Although this organization has been in existence only a year, it has accomplished some remarkable things in that time, as attested by its concert at the close of last season, at which time Coleridge-Taylor's Death of Hiawatha was produced with great success. More than thirty voices have been added since then, and this year's achievements will doubtless surpass, by far, those of last year. A number of social functions will be included in this year's activities.

RENE DEVRIES.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

SOPRANO AND TENOR.

"May I take the liberty of asking your help in settling a dispute? The range of a song we have, which, as I understand it, is written for either soprano or tenor is in the key of F, from F to G. I know which notes to play on the piano, but our argument is, as to how the singer's voice is placed. We have been told that the soprano will sing with the notes as written, i.e., her lowest tone would correspond with the tone produced by striking the F above middle C on the piano; and that the tenor would sing the same thing an octave lower. Will you put us straight as to this? The same song is written in the key of B flat. Will you please tell us which C on the piano his lowest tone would correspond?"

"Please pardon these question which I know may be very amateurish, but we have had quite an argument and have decided to submit it to you as the final reference."

ANSWER.—In this case, as in all cases, a soprano voice sings the actual notes as written for it on the G clef. The tenor reads from the same clef, but his tone sounds an octave lower than the notes written. In this particular the actual tones produced by the tenor will range from the F below middle C to the G above it. This writing of the tenor part on the G clef, an octave higher than it actually sounds, is merely a matter of convenience and simplification in clefs. Until about fifty years ago, the tenor was given a separate clef to himself—generally the C clef. You will find, for instance, early editions of the piano scores of the Wagner operas with the tenor roles written on the C clef.

MAX VOGRICH.

"I am preparing a biography of Max Vogrich, pianist and composer, for insertion in the National Encyclopedia of American Biography, and desire to correspond in reference thereto. If known, will you kindly furnish his address or (in event of his decease), the name and address of a member of his family or a descendant. If deceased, can you give the exact date and place of death? Thanking you."

ANSWER.—Max Vogrich died in New York City, June 10, 1916. You can get full information as to his life by writing to G. Schirmer, Inc., 3 East 43rd Street, New York City; or if you want to spare Schirmer some unnecessary work consult Baker's Dictionary or Grove's Dictionary, in both of which there are articles of appropriate size concerning Vogrich.

The Verbrugghen Quartet

For several seasons past the name of Henri Verbrugghen has been known to music lovers of New York as a conductor of great achievement. It was in the spring of 1918 that he first presented himself in Carnegie Hall in a Beethoven program and, although the orchestra was rather a heterogeneous body, the results achieved were noteworthy. In more recent seasons every artist that went forth from America for an Australian tour returned with glowing tributes to the man Verbrugghen, who almost single-handedly implanted musical life and appreciation in those far-off countries, Australia and New Zealand. Last season Mr. Verbrugghen was invited as one of the guest conductors of the Minneapolis Orchestra and so pronounced was his success that he was engaged as permanent conductor for several seasons.

Last week Mr. Verbrugghen presented himself to musical New York in a new capacity, new to America, but one in which he has been active for the last twenty years or more both in Europe and the Antipodes. He introduced his musical "pet child," the Verbrugghen Quartet, a chamber music organization, which he had organized twenty-two years ago in Glasgow, Scotland, and which has followed its leader from country to country on his musical "pilgrimages." Of the three members, David Nichols, the viola, and James Messeas, the cellist, have been with Mr. Verbrugghen since the inception of the quartet, while Jenny Cullen, the second violin, has been with them for the last twelve years.

The series of six concerts, devoted entirely to Beethoven, Mozart and Brahms, and given within a period of twelve days, is an ambitious and novel undertaking in the way of chamber music concerts. The future of the quartet is uncertain, since immediately upon the completion of the present series, Mr. Verbrugghen and his associates must return to Minneapolis to start rehearsals with the orchestra.

L. B.

Music Teachers' National Association Convention

Pittsburgh, Pa., December 26-28, will see the forty-fifth annual meeting of the Music Teachers' National Association (Charles N. Boyd, president, and Waldo S. Pratt, treasurer). Other names prominent on the committee are J. Lawrence Erb, Charles H. Farnsworth (New York), Karl W. Gehrken (Oberlin, Ohio).

The program for the Pittsburgh meeting, soon to be published in detail, includes sessions devoted to piano and voice conferences, college and university music, research material, public school music as related to private music teaching, and reports from standing committees on American music, organ and choral music, community music, history of music and libraries, standardization, and affiliation. In addition there will be addresses by distinguished musical educators and others, a special program of music on the evening of December 27, informal receptions, lunches, etc.

Chairman Oscar W. Demmler, of the Pittsburgh committee, issued a call for a meeting of the teachers of music of that vicinity for October 9, at the Seventh Avenue Hotel, where dinner was served and progress was made for a definite local committee.



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GUSTAV HOLST

By John F. Porte

[This is the second of a series of three articles by Mr. Porte, dealing with three especially interesting figures in the group of younger British composers. The first article, on Eugene Goossens, has already appeared, and this article will soon be followed by one on Arnold Bax.—The Editor.]

The rise to fame of Gustav Holst gives us a human life story of a great composer happening in our midst. For he is here today, this intensely human man, teaching young people music, correcting their exercises at a school situated in a poor part of London, and yet creating music of his own that is now being everywhere acknowledged as undoubtedly the work of an important man.

Holst was born September 21, 1874, at Cheltenham, Gloucestershire, and, like Elgar, is an Englishman of the West country, the Cotswold Hills supplying a similar historical background for his birthplace as did the Malvern Hills for his predecessor. For some years Holst generally appeared in print as Gustav von Holst, but the Great War made the misguiding foreign appearance of his name disconcerting, and by Deed Poll he abbreviated it to Gustav Holst. His 18th century forbears were Swedish.

ACADEMIC BACKGROUND.

Holst studied under Sir Hubert Parry and Sir Charles V. Stanford, a decidedly academic grounding for this leader of modern freedom in music. One can see very little indeed of Stanford's teaching in Holst's compositions, and his remark to a student that "Charlie," as Stanford was



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called by his pupils, likes him, but does not like his music, is not surprising. At Frankfurt he met Percy Grainger, Cyril Scott and others. The spread chords in the piano-forte music of the former he humorously terms "Frankfort harmonies."

The career of Holst is, as I have indicated, an intensely human story. In his earlier days he played in seaside orchestras, and he has always been hard at work teaching, not in learned academies, but down where grit and the call of art struggle with life existence. His unflagging, almost heroic work in the musical classes at Morley College, situated in Waterloo Road, a squalid quarter of Southeast London, should become historical. I have picked up the current issue of a great London daily newspaper and notice a two-column headline, "Rush to Hear Holst." The notice refers to a Queens Hall Promenade concert at which Holst conducted four movements of his Planets orchestral suite. The critic remarks that Gustav Holst has created something of a record, for he is a serious British composer who draws the public. Not even Sir Edward Elgar, at the height of his popularity, drew a more numerous or enthusiastic audience.

This same day I saw a poster announcing the autumn reopening of Morley College in the squalid Waterloo Road; Holst will still conduct the music classes there. That is Holst the man.

Another scene of Holst's activities as a teacher is at St. Paul's Girls' School, Brook Green, London, and his St. Paul's Suite for Strings is a personal memento of his work there.

HIS PERSONALITY.

The personality of Holst is unassuming, unconventional and affable. As a champion of modern music he will convince you with his straight to the point remarks, which are extremely characteristic of the man. A friend of mine discussing modern music with Holst ventured to ask him if he thought the moderns were sincere. Holst turned around in a flash. "Sincere? Of course they are sincere!" He then agreed that modern composers have no landmarks to guide them, but are making their own route.

For academic routine he has little to say. "After a few years of study a man may become a Mus. Doc., with any inspiration he may have had knocked out of him." Music to Holst must be natural expression, not confined in a straight jacket of rules and regulations. He discourages composing at the piano, but one of his students at Constantinople, where he conducted the musical selection of the Y. M. C. A. educational scheme for British troops, tried a little effort on the instrument, but hesitated over the suitability of a modulation. "Well, for goodness' sake, modulate," Holst told the student, "don't play about."

The appearance of the man does not suggest the bold and big character of much of his music. His expression is almost cherubic, especially when he beams at you through his glasses, but in one way the music is synonymous with its creator. It speaks straight out with a modest assurance that few can fail to understand, and with it there goes a certain quiet pride and dignity that commands interest. This is certainly an expression of the character of Holst, if it does not suggest that rather short, thick set, fair man with a high forehead and glasses, to be seen proceeding hurriedly, but firmly along the Waterloo Road, London. I saw him quite recently at a Queens Hall Promenade Concert listening to some contemporary British music. He stood with that half-puzzled, half-shy expression of his,

looking like a learned librarian disturbed among his books. Nearby stood a man who ought to have been a famous composer, for he smoked Russian cigarettes, had long hair, loose clothes and a wild artistic expression!

HOLST'S WORKS.

The compositions of Holst include operas, of which there are four; orchestral music, military band music, choral works, concertos, songs and part-songs.

Of his four operas, the first three are early works, being The Revoke in one act, op. 1; Sita, in three acts, op. 23, and Savitri.

HIS OPERA, SAVITRI.

Of these the last named, revived this year at Covent Garden, and first heard a few years ago at a London theater, is worth attention. Savitri brought symbolism into stage presentation with a simple precision and an extraordinary economy of means that had no equivalent in modern British music. The score has only recently been published, and the work is described as an "episode from the Mahabharata;" the word "opera" is not mentioned. The cast numbers but three—Satyavan, a woodman; Savitri, his wife, and Death. The orchestra consists of two string quartets, a contra-bass, two flutes, and a cor anglais. Orchestra, conductor and female chorus are to be invisible to the audience. The character of this article is not suitable for analytical and technical details, so I will not detain the reader on this account, but the foregoing particulars of Savitri may help to show the independence and originality of Holst, even in his early music. Few composers could afford to be daring enough to risk their imagination on the exotic material of an Indian epic without passing into commonplace, imitation Orientalism; still less could they invest it with that hall-mark of genius, universality.

THE PERFECT FOOL.

The Perfect Fool, Holst's latest opera, is a sharp contrast to Savitri. It was produced on May 14 of the present year before a brilliant audience at the season opening night of the British National Opera Company at Covent Garden Opera House, London. Eugene Goossens conducted. A vein of parody is a feature of the opera, the libretto being the composer's own. The fairy story is certainly satirically reminiscent of well known operas, and one begins to wonder exactly where the perfect fool may be found. Mr. Holst tells us that he had no intention of parodying Parsifal, but I confess to seeing this opera, and others, in a rather humorous vein after The Perfect Fool. Of both Savitri and The Perfect Fool, sharply contrasted as they are, I must admit their failure to make good stage music. Although appealing to musicians all over the world, I doubt their success with the public that requires brilliant stage-play operas.

THE ORCHESTRAL WORKS.

Among Holst's early orchestral works we see a Walt Whitman overture, op. 7, but this remains in MS. Passing over the Cotswolds symphony, op. 8, a tribute to the historic hills overlooking the composer's birthplace, and other early works that may not detain us here, we come to the Beni Mora suite for orchestra, composed in 1911. It is a record of impressions of Arab music heard in Algeria. Holst managed to avoid anything that savors of conventional expression of the East in terms of music (that was Holst the man again), and produced a result as near to realism founded on definite reminiscences as is possible without approaching too near the shoal on which may be seen the wrecks of many musical ideas. Before approaching the most important of Holst's orchestral works, we see the lovely St. Paul's suite for strings, a memoir of his teaching association with a London Girls' School of that title.

The Planets is a suite of seven contrasted movements expressing the character of the mythical associations of their titles, Mars, Venus, Mercury, Jupiter, Saturn, Uranus, Neptune. Produced, with the exception of Venus and Neptune, by the Royal Philharmonic Society, London, on February 27, 1919, it is the work that made Holst. All through we see the undoubted work of a man big enough to make his ideas go. The contrasts between the movements is remarkable. For instance, in Mars, the bringer of War, brutal force is terribly realistic, while in Jupiter,

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When *The Planets* was announced, somebody asked Holst what sort of suite it was; was it for small orchestra? "Well," came the characteristic answer, "there are six tympani in the first movement."

Another interesting orchestral work by Holst is his *Japanese Suite*, but it does not reach the high water mark of *The Planets*. The latest music from his pen is announced as a *Fugal Overture* and a *Fugal Concerto* for flute, oboe, and strings, mostly written during the composer's voyage home from America this summer. It will be interesting to hear Holst's fugues, but a touch of the unconventional appears in the combination of the concerto.

CHORAL MUSIC.

Holst has written choral music, some of which is already becoming permanently established. The *Mystic Trumpeter*, op. 18, for soprano solo and orchestra, is the best known of his earlier examples. Next come the fine Hymns from the *Rig Verda*; *The Cloud Messenger*, an ode for chorus and orchestra; two psalms for chorus, strings and organ, which are regarded as important enough for festival performance, and a *Dirge for Two Veterans*, an unconventional part-song for male voices and brass. England possessing so many choral societies, these works have had welcome hearings, but the high water mark is reached in the *Hymn of Jesus*, for two choruses and semi-chorus, orchestra, piano-forte and organ, op. 37, one of the most beautiful religious works in contemporary music. Here we meet Holst, the big man, and happily this work is becoming fairly frequently performed in both cathedrals and concert halls, although it is not of a conventional trend. It was inspired by the Elizabethan composer, Thomas Weelkes.

Holst has written a fair number of songs and part-songs, the latter being in preponderance and containing the important *Six Choral Folk Songs*, op. 36, in which the composer, with his love of English folk tunes, is seen at his best. An interesting feature in Holst's list of compositions is the two suites for military band, he being one of the first important composers to write original music for the organization that provides musical entertainment for democracy.

No important piano-forte music is noticed among Holst's works at present, and when asked if he had written anything for this instrument, he replied, "Only a few pot-boilers."

What is it that is giving Holst the reputation of being one of the few living British composers of serious music that can draw the musical public in his own land? I think we may discover the reason in that direct-to-the-point character of all his best work, and to his natural preference to English folk tunes. He has been described as a Milton of music, because of the clear decisiveness of his creations. The music of Holst is plainly meant for the world at large, not merely for cultured people. It speaks out with melodies that are English to the core and which have a minimum of academic aloofness. The technical skill is there as a very flexible means to an end. I think Holst will mean serious music for anyone, and in giving this he will break the biggest convention of all. No one can misunderstand a composer who speaks out big things in plain language.

Witherspoon's Ithaca Classes to Begin Soon

Herbert Witherspoon, the well known authority on voice production and repertory building, will meet his first class in the Ithaca Conservatory of Music on October 27. The fact that Mr. Witherspoon's fame, as a teacher as well as an artist, has spread from coast to coast is proved by the number of representative students from every part of the United States and Canada who have applied at the Ithaca Conservatory for admission, the registration this year being larger than ever.

Mr. Witherspoon, in addition to his private pupils, meets every member of the vocal department regularly in a repertory class and also a teachers' training class. During his absence his pupils are under the direct supervision of Mr. Quine, Mr. Lyon and Miss Case, three of the ablest exponents of the Witherspoon Method. These teachers have spent a number of years studying with Mr. Witherspoon and have been selected by him.

Mr. Witherspoon's return to Ithaca will be celebrated by a concert given by a group of artists from his studios in New York.

Galli-Curci's First New York Appearance

The first appearance this season in New York of Amelita Galli-Curci will take place on Sunday evening, October 14, at the Metropolitan Opera House. The assisting artists will be Manuel Berenguer, flutist, and Homer Samuels, pianist. The program follows: *Pur die esti* (Old Italian), Letti; *Maggiolata*, Denaudy; *Tacea la notte from Trovatore*, Verdi; *Perle du Brasil* (with flute), David! *Le resiggnole des flles*, Hahn; *Prisionere de amor* (in Spanish), Tabeada; *Loreley*, Liszt; *Polonaise from Puritani*, Bellini; *O Little Drum*, Strickland; *The Little Bells of Seville*, Samuels; *Thistledown*, Beecher, and *Shadow Song* from *Dinorah* (with flute), Meyerbeer. Mr. Berenguer will play *Romance*, *Saint-Saens*, and *Gipsy Dance*, Buechner.

This program offers considerable in the way of novelty, the aria from *Trovatore* being used by Mme. Galli-Curci for the first time as a concert number this season.

Additional Dates for MacLaren

For several weeks past Gay MacLaren has been traveling through the Middle West with her husband, Al Sweet. In between dates she is taking advantage of this opportunity to complete her vacation. She writes that she is having a splendid time attending the various State fairs, which of course are always interesting as well as educational, and at the same time she is working on new plays. She has added three new ones to her repertory during the summer. The following are additional appearances for her long winter season: Logan, Utah; Greeley, Colorado; Boulder and Longmont, Colorado, and Oyster Bay, L. I.

Alexander Kipnis Enroute Here

Alexander Kipnis, bass-baritone, who appeared here last year with the Wagnerian Opera Company with great success, returns to the United States on October 12, on the S. S. President Roosevelt. He will make his American debut as a concert singer at Town Hall, Friday evening, October 19, when he will present an interesting program of arias, Russian songs and German lieder.

COMMUNITY MUSIC NOTES

OXNARD, CAL.—JUNIOR ORCHESTRA ORGANIZED.

The Community Service Junior Orchestra has been organized in Oxnard, Cal., by Mrs. I. M. Lowe. The orchestra is opened to all juniors of Oxnard and nearby towns.

PLYMOUTH, MASS.—BAND CONCERT SERIES.

A series of four Sunday evening band concerts made possible by the vote of the town has been inaugurated in Plymouth, Mass., under the auspices of the Community Service band concert committee. The second program was given by the Plymouth Band under the directorship of Richard Brown.

CLARKSVILLE, TENN.—MAKE CIGARS TO MUSIC.

Making cigars to music is an innovation adopted in a cigar factory at Clarksville, Tenn., since Clarksville Community Service took charge of the recreation hour in the plant. The success of the first concert was so marked that Director Willard L. Hayes planned to have three such periods per week. Minerva McCraw, a local singer, furnished the opening program, during which Mr. Hayes directed community singing. Another program was given by Frances Gunn and Bessie Wooten.

BAY CITY, MICH.—BAY CITY FIRMS SPONSOR BAND SERIES.

A series of band concerts under the direction of Bay City Community Service was closed with a program at Wenonah Park by the Thirty-third Regiment Band directed by Charles Hartig. These concerts were made possible by the Park Department and by donations from a large number of business firms and individuals. Most of the concerts were given on the city playgrounds and the large attendance, totalling 23,200, served to acquaint the citizens further with the playground work.

BAY CITY, MICH.—BAY CITY QUARTET HEARD OVER RADIO.

One of the programs broadcast from the radio station of the Detroit Free Press was that given by the Community Service Quartet of Bay City. The quartet is composed of Mrs. Charles G. Tingle, soprano; Louise Heinekamp, contralto; Arnold J. Copeland, bass; Charles G. Tingle, tenor, with Harold de Reamer as accompanist. The program included not only quartet and solo numbers, but also a talk by Kennard J. Johnson, secretary of the Bay City Chamber of Commerce. Numerous letters of congratulation were received by Bay City Community Service from radio devotees in all parts of the country.

PITTSBURGH, PENN.—PITTSBURGH CLUB SUPERVISES BAND CONCERTS.

An auspicious conclusion has been reached in the series of municipal band concerts carried on in Pittsburgh under

the auspices of the Civic Club of Allegheny County. During the month of August the concerts were discontinued for several days because of the death of President Harding. The large band was directed during the series by D. Nirella, while other bands were conducted by Walter Arbogast and Harry Waters. Each concert included community singing, among the choral directors being Burton Mustin, M. R. Naftzger and J. Rogers Walker. For several summers these concerts have been managed by a committee of citizens appointed by the Civic Club. The committee passes upon matters of artistic policy and other details of personnel and the engaging of musicians. The city pays the bills upon the approval of the committee. In each of the neighborhoods where concerts are given a citizen's committee is appointed by a responsible organization and that committee assists in keeping order at the park.

ELMIRA, N. Y.—CHILDREN GIVE OPERETTA IN PARK.

A Chinese operetta, *The Feast of the Little Lanterns*, was presented by children of the city playgrounds in Elmira, N. Y., at Riverside Park. Florence C. Davis, director of the playgrounds, was in charge of the performance and Alice Grinnell, one of the playground supervisors, directed the music. Character parts in the operetta were taken by Louise Pratt, Marjorie Frey and Florence Clemens. Another musical accomplishment in Elmira was the organization of a second boys' band, which was completed at the music camp of the Elmira Boys' Band under the auspices of Elmira Community Service. Frank Hauver is the director and instructor.

John McCormack's Sunday's Program

John McCormack will give his first "regular" New York concert this season at the Century Theater on Sunday night, October 14. Following is his program: Sonata (allegro, grave, vivace), Sammartini, Mr. Kennedy and Mr. Schneider; Air: Let Us but Rest a While, Bach, and Air: (choral) Jesus Christ the Son of God, Bach, Mr. McCormack; Sarabande and Bourree, Bach, Mr. Kennedy; Schubert group—Die Liebe hat gelogen, Der Jungling an der Quelle, Das sie hier gewesen, Die ehtzuckung an Laura, Mr. McCormack; Irish folk songs—The Meeting of the Waters (arr. by Robinson), Reynadine (arr. by Hughes), The Song of the Fairy King (arr. by Stanford) Kitty, My Love (arr. by Hughes), Mr. McCormack; Romance, Palmgren, and Dragon Flies, Nandor Szolt, Mr. Kennedy; song group—Pleading (first time), A. Walter Kramer; From Afar, Cyril Scott; The Cave, Edwin Schneider; Is She Not Pleading Fair? Edward Elgar, sung by Mr. McCormack.

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PATRICK KELLY,

tenor and protégé of Fortune Gallo, is singing the leading role in one of the touring companies of *Blossom Time*, a musical comedy which has enjoyed phenomenal success since it was introduced to America last season. It is through Mr. Gallo's interest that Mr. Kelly has been able to study in New York and through Mr. Gallo's managerial efforts that he has his splendid position at the present time. Mr. Kelly was born in Australia in a little town called Charters Towers. As a very young boy he studied music from a local instructor of piano. This he continued with enthusiasm until the call of the sea predominated his life ambition. For several years he was a sailor before the mast and saw many interesting parts of the world. Just at the time of the war his vessel happened to dock at Seattle, and, owing to his knowledge, he obtained a position in the shipyards. It was while he was in Seattle and Mr. Gallo was also there with the San Carlo Opera Company for its annual season that Mr. Kelly was brought to Mr. Gallo for an audition. The impresario was so impressed with his natural voice that he asked him to come to New York where he would make a career for him. After many adventures, young Kelly finally arrived in the metropolis. Mr. Gallo immediately took him under his protection and sent him to Arthur Phillips, one of the best known vocal instructors here. Mr. Kelly was prepared for the lyric stage, and his present engagements prove that Mr. Gallo is a good judge of singers.

**HERMANN SPIELTER**

and his pupil, Hedy Spielter, on a trip to the Catskills. The gifted young artist recently played for the radio, broadcasting a group of her own piano compositions with such success that she was reengaged for three concerts.

**JEROME SWINFORD,**

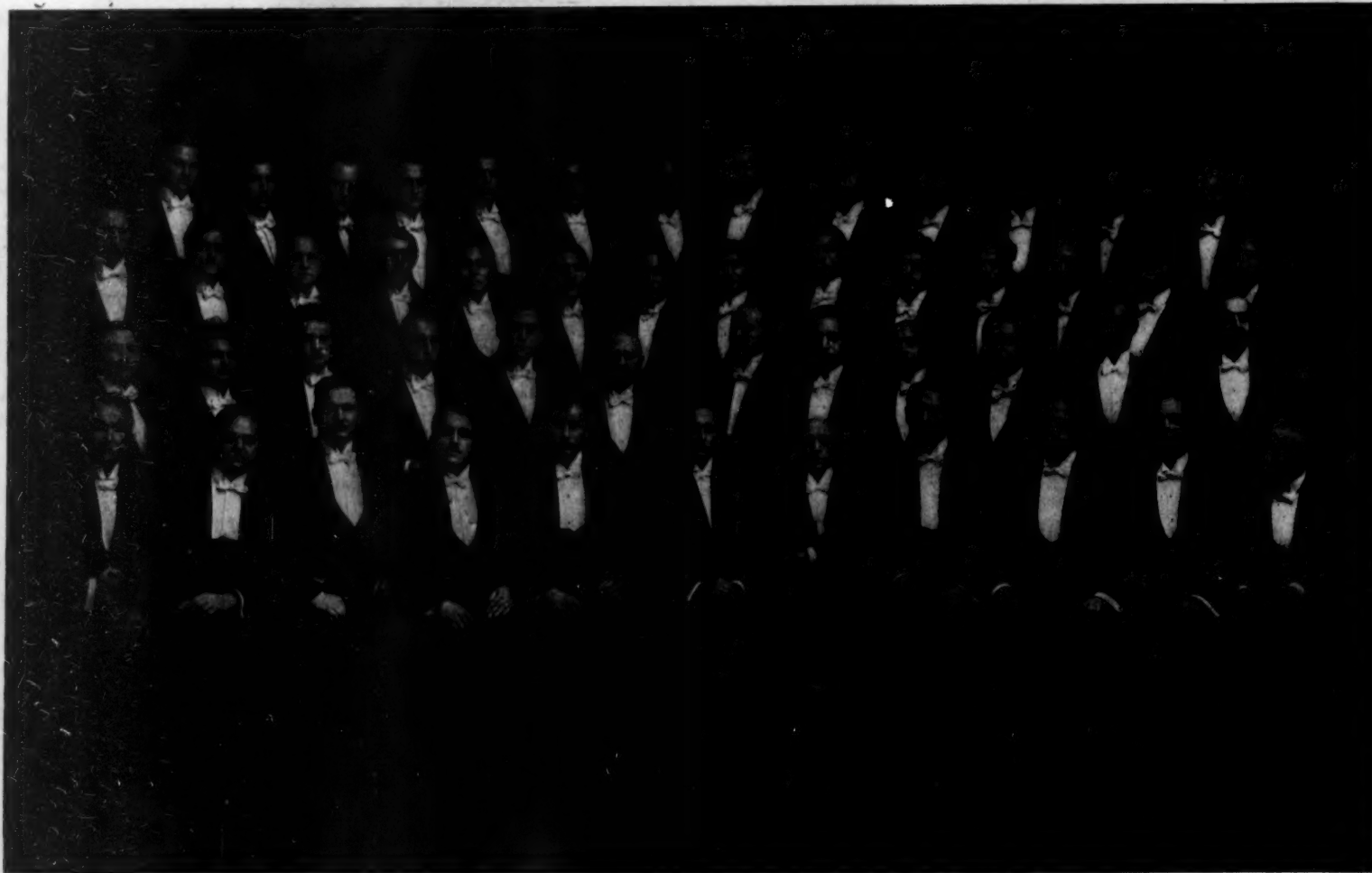
the well known baritone, photographed with Mary Potter, the contralto, whom he chanced to meet in Maine this summer. Mr. Swinford appeared in recital at Rangeley on August 26.

**BRONISLAW HUBERMAN ON BOARD THE DUCA D'AOSTA.**

The accompanying photo was taken enroute to Buenos Aires, during a masque ball on board the ship while passing the Equator in company with Jan Havelka, the Czech novelist, diplomat and minister to Brazil. Mr. Huberman is sitting astride his accompanist.

**GRACE WOOD JESS,**

costume recitalist of visualized folk songs, with two of her best friends. Miss Jess opens her fall tour in Oregon, singing in all the principal cities en route.

**GREAT PRAGUE MALE CHOIR WHICH IS TO TOUR THE UNITED STATES.**

The most precious musical possession of the Czecho-Slovak Republic, the famous Male Chorus of Prague Teachers, will come to America for a brief tour a year from now, in the Fall of 1924. Those who have heard this organization sing Smetana, Dvorak, and the moderns like Suk, Jan Kunc, Focster and especially old Bohemian dance melodies, are delighted at the prospect of hearing these virtuosi in this country. M. H. Hanson, who, at the invitation of the authorities, went over to Prague last January to hear the organization, will direct the tour.



AN INTERESTING GROUP ON SHIPBOARD.

Left to right: Somerset Maugham (the well known author), Mrs. Eugene Goossens, Ethel Leginska, Eugene Goossens and Michel Fokine, who returned to America recently on the S. S. Aquitania.



ANNA FITZU.

An interesting new photograph of the soprano who is singing at the Century Theater with the San Carlo Opera Company with her usual success. Following the close of the New York season, Miss Fitzu will go on a twenty weeks' tour. (Photo © by Elzin)



VREELAND CANCELS RANCHING FOR CONCERTIZING.

Jeannette Vreeland, soprano, left Colorado for New York early in October to sing concerts in the East, thus beginning a heavily booked season.

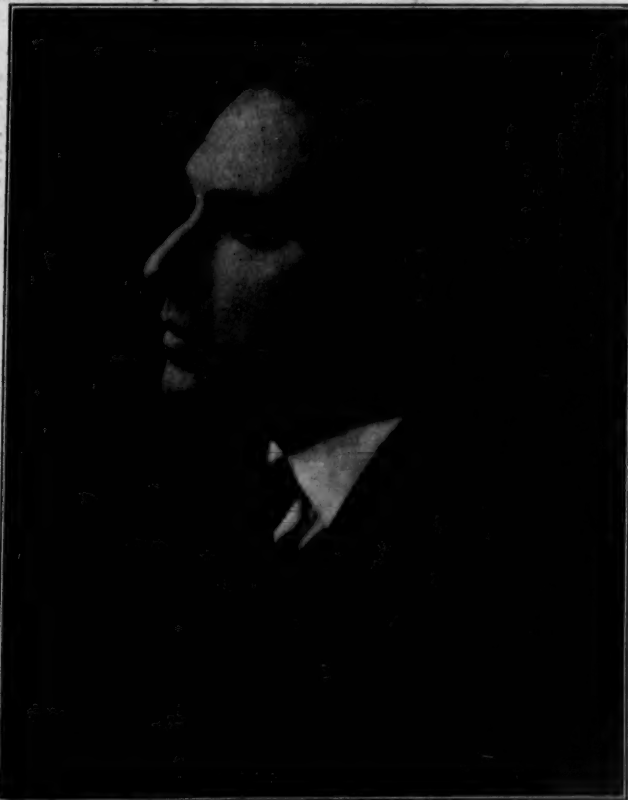
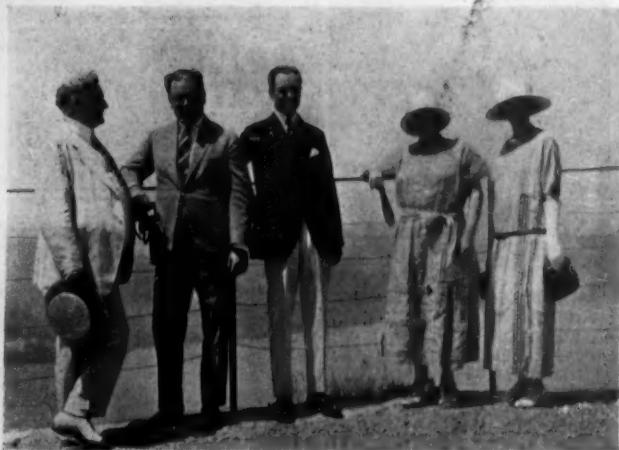


WILLEM VAN HOOG-STRATEN.

who is enthusiastic over the personnel of the Philharmonic Orchestra, which he will direct as the society's conductor for the first part of the season, with the exception of one week which will be given over to Henry Hadley, the associate conductor. The new Philharmonic conductor prefers to talk of his orchestra rather than of himself, in spite of the fact that he undeniably scored a tremendous personal success in his direction of the Stadium concerts and was the principal factor in increasing the attendance at the summer concerts in a season which closed to an audience of 16,000. He is a believer in the doctrine that personality speaks for itself in the individual player's performance, and that in the orchestra the individual personality communicates itself through each section to the whole body. Simplified, that it makes for team work—an entity in purpose and achievement. In the making of his orchestra programs he has given marked opportunity for the Philharmonic audiences to become acquainted with the individual members of the orchestra through their instruments. One such instance is in the Mozart concertante for oboe, clarinet, bassoon, horn and orchestra, scheduled for early performance.

UP IN THE AIR WITH STEINWAYS.

The middle one of the three men is William Steinway, manager of the London house of the veteran piano firm; the others are familiar figures with the New York Steinway house—at the left, Henry Junge, and at the right, Paul H. Schmidt. The lady at the extreme right is Mrs. William Steinway, and the other, Mrs. Rous. The group was snapped by Mrs. Schmidt on the top of La Chambotte, 3,000 feet up in the air above the Lac du Bourget, near Aix les Bains.



GIUSEPPE BOGHETTI.

the well known vocal teacher, whose many pupils in New York and Philadelphia will necessitate his dividing his time equally this season between the two cities. Marian Anderson, an artist pupil of Mr. Boghetti, will be the soloist at the December concert of the Philharmonic Society of Philadelphia, of which Josef Pasternack is the conductor.



NOTHING SERIOUS!

Isa Kremer's car is O. K., but the famous balladist scanted to know what made the wheels go 'round. Here she is taking her first lesson in auto mechanics. (Bain News Service photo)



LUCIEN CESARONI,

basso, of Sydney, Australia, while on a visit to Chicago, met Winnifred Carter, harpist of the Detroit Symphony Orchestra, with whom he appears in the accompanying photograph. Miss Carter was formerly with the Verbrughen Orchestra in Australia and they chanced to meet in a Chicago motor bus. Mr. Cesaroni has been enjoying a six months' vacation spent in Honolulu, San Francisco, Chicago and New York. (Photo by Rene Lund)



GENIA ZIELINSKA,

who appeared on October 1 in a performance of *Rigoletto* with the Verdi Opera Company at the Academy of Music in Philadelphia, scoring a splendid success. The Evening Public Ledger, in commenting upon the performance, said as follows: "... and Miss Zielinska, who sang Gilda, were the stars of the performance. The latter was scarcely allowed to finish the *Caro Nome* in the second act, so spontaneous and loud was the applause." (© Kessler)



AN INTERESTING GROUP.

Bruno Walter (left) with Elisabeth Schumann, the Vienna soprano, and Carl Aagaard-Oestvig, the Vienna Opera's Norwegian tenor (who may soon be heard in America) in the park of the latter's villa at Vienna. (Photo by Paul Bechert, the MUSICAL COURIER's Vienna correspondent.)



MAY PETERSON IN BRUSSELS.

(1) May Peterson in Brussels. (2) Visting Waterloo Monument, Brussels, with Colonel Owsley, General and Mrs. Hoffman, Colonel Polk and Colonel Thompson, fiancé of Miss Peterson. (3) The group here includes Mrs. Herot, wife of the President of the Council of Paris, May Peterson, Colonel Thompson and President Bertrand, of the Interallied Veterans' Association. (4) At Royat, France, where the singer coached with Jean de Reszke. (5) Watching the parade of 100,000 Belgian veterans in Brussels.



MILDRED GRAHAM,

soprano, atop "Sky-Top" at Lake Mohawk, N. Y., where she spent a short vacation in rest and preparation for her season's work.



GEZA KRESZ AND HIS WIFE, NORA DREWETT, (the latter wearing an Hungarian embroidered cap), at the Kress Villa, Fonyod, on Lake Balaton, Hungary.



RALPH COX

(left), composer and teacher of singing, snapped at Los Angeles station leaving for New York with Guido Nazzo, his protégé.



KATHERINE E. THOMPSON.

This photograph of Katherine E. Thompson shows the artist with her saxophone. As a soloist on this popular instrument, Miss Thompson may be said to rank with the best known saxophonists of the country. It is rather a new field of musical endeavor for the gentler sex, but from the extraordinarily favorable press comments it would seem that she is endowed with unusual talent. Miss Thompson has organized her own quartet, called *The Melody Four* (three saxophones and a piano). So successful has she been that she has developed into one of the prominent teachers of the saxophone in this country. Among the numbers with which, so Miss Thompson writes, she has had the biggest success are *A Kiss in the Dark* (Herbert), *Love Sends a Little Gift of Roses* (Openshaw) and *The World is Waiting for the Sunrise* (Sitz).

MUSIC ON THE PACIFIC SLOPE

RHADAMES RIDES CAMEL INTO HOLLYWOOD BOWL

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Philharmonic Orchestra Opens Sixth Season—Behymer
Decorated by Italian King

Los Angeles, Cal., October 1.—Aida was produced in the Hollywood Bowl, September 20-22, in an immense and splendid fashion impossible to attain in an indoor performance. No detail was omitted in the preparation of the sets for the enormous stage. In the second act the triumphal return of Rhadames called into service real elephants, camels, and dromedaries, in gay trappings. Of course, the rendition lacked the finish of a permanent opera company, but the cast was well balanced, and the chorus and ballet well trained. Bianca Saroya, who was heard here with the San Carlo two years ago, substituted in the role of Aida for Elizabeth Rethberg—on very short notice. She sang and interpreted the role with much success. Viola Ellis, as Amneris, gave one of the most impressive portrayals, both vocally and histrionically, seen here in years. She never lapsed from the high standard she set herself in the first act. Morgan Kingston, as Rhadames, sang with finish and was a forceful figure, and Lawrence Tibbett did much with his part as Amonasro. Leslie Brigham was Ramfis, and Louis D'Angelo the king. Vergie Lee Nattoon did well with the priestess' chant, and Herbert Cargill was the messenger. The full sized symphony orchestra was under the direction of Fulgenzio Guerrieri. Claire Forbes Crane gets the credit for training the excellent chorus, and the effective ballet work was under the direction of Ernest Belcher.

There is talk of establishing a municipal opera season at the Bowl. The Opera Club, of which Ethel Virgin O'Neil is production manager, is making plans also, along this line.

SIXTH SEASON OF PHILHARMONIC ORCHESTRA.

The Philharmonic Orchestra, founded by William Andrews Clarke, Jr., and financed by him, enters its sixth season under the directorship of Walter Henry Rothwell. The sale of season tickets is unprecedentedly large. The season opens October 17. Alfred Edwin Braw is the new principal horn player.

NEW SEASON OPENS FOR WOMEN'S SYMPHONY.

The Women's Symphony Orchestra rehearsals are about to begin.

BEHYMER DECORATED BY ITALIAN KING.

Impresario Behymer was recently decorated by the King of Italy for his interest in Italian music, with the rank of chevalier of the order of the Crown of Italy. Presentation was made by Consul Enrico Piana, representing the King of Italy.

NOTES.

Mr. and Mrs. Louis Dreyfuss (Estelle Heartt, contralto), have returned from two months' sojourn in Honolulu.

The Fitzgerald concert manager, Merle Armitage, announces a series of four concerts in the Philharmonic auditorium.

Clarence Eddy, dean of American organists, has been spending his vacation in Los Angeles and had such a good time that he hopes to return next year. He was feted by several musical organizations notably the Gamut Club, of which he was elected honorary member, and the Los Angeles Organists' Guild.

Herbert Wiedreft's Orchestra has been giving free concerts in Lincoln Park.

Katherine Hanaford, contralto, who has recently located here, has reopened her studio.

Helen Lawrence Turner gave a successful junior recital, September 7.

Anna Ruzina Sproth has returned from her summer outing at Balboa, and opened her studios.

The Davis Musical College resumed its fall work September 4. Marion Walters, violinist, a new comer from San Francisco, and Jean Geddis Winslow, baritone, have been added to the faculty.

The Sherwood Music School opened its season's activities with a recital.

Rosa Gavito, Spanish pianist and singer, has recently arrived from Mexico City.

Leona Neblett reports a large enrollment in her violin school. Assisting her are Ruth Shaffner, soprano, and Raymon McFeeters, pianist.

Adolf Tandler has returned to Los Angeles and is organizing an orchestra whose personnel includes many of the city's leading musicians.

Maude Fenelon Bollman, concert soprano and teacher from Chicago, has associated herself with the Marta Oatman School of the Theater.

Clarence Wilson Stamm presented five pupils in a silver and gold medal contest in the new recital hall of the Southern California Music Company. Mary Elizabeth White won the gold medal with her interpretation of Mendelssohn's Rondo Caprice and other numbers. The silver medal was awarded Edith Wall. Waldo F. Chase, Frances Kendig, and Jewell Hickox were judges.

Phillip Tronitz, Norwegian pianist, has located permanently in Los Angeles.

B. L. H.

SAN FRANCISCO WELCOMES CONDUCTOR HERTZ HOME

Season Opens with Dance Recital and Programs by Musical Societies—Notes

San Francisco, Cal., September 23.—After several months' sojourn abroad, Mr. and Mrs. Alfred Hertz have returned to San Francisco. The conductor called at the leading music publishing houses in search of new works and succeeded in securing some interesting scores for the coming season.

INGEBORG LACOUR-TORRUP GIVES DANCE RECITAL.

Ingeborg Lacour-Torup, who recently arrived here after a most successful tour of Europe, gave her first program of expressionistic dances at the St. Francis Hotel under the management of Alice Seckels. The fascinating danseuse presented twenty of her own creations, of the most varied character, and was compelled to add many extras in response to the manifested approval of her large audience.

OPENING CONCERTS OF MUSIC SOCIETIES.

The San Francisco Music Club, of which Mrs. Horatio F. Stoll is the president, began its activities for the new season by giving a program consisting of the works of the composers of the sixteenth, seventeenth and eighteenth centuries. Marion de Guerre Steward, pianist, played compositions by Girolamo Frescobaldi, Francois Couperin, Francois Dandrieu, and Jean Philippe Rameau. Modesta Mortensen, assisted at the piano by Martha Dukes Parker, rendered Corelli's D major sonata for violin. Miriam E. Dellender, who was to have appeared as the vocalist of the

day, was indisposed and her place taken by Edilberto Anderson, baritone, who presented a group of Spanish songs with a voice of agreeable lyric quality. The program closed with Haydn's D major trio for piano and strings, played by Modesta Mortensen, Dorothy Dukes Parker, and Martha Dukes Parker.

The opening concert of the Pacific Musical Society, arranged by its new president, Mrs. William Henry Banks, proved a successful affair. The Fairmont Hotel ballroom was crowded. Edouard Deru, the Belgian violinist who is making his home in this city, appeared and was assisted at the piano by Beatrice Anthony. Lillian Hoffmeyer Heyer, contralto, sang, accompanied by Henrik Gjerdrum.

NOTES.

Clarence Eddy attracted one of the largest audiences of any of the various artists who gave recitals at the Civic Auditorium throughout the summer months. He is well known in this city where at one time he resided, and enjoys popularity, both as a musician and as a genial comrade.

Carel Van Hulst presented his vocal students in a recital. The accompanists were Mrs. Van Hulst and Miss Blagg.

Myrtle Claire Donnelly, a young San Francisco coloratura, who met with unusual success in Italy and Paris where she appeared in opera, has returned home for a brief period of rest.

C. H. A.

SAN DIEGO ORGANIZES CIVIC MUSIC CENTER

Amphion Club Celebrates Thirtieth Anniversary—Many Other Local Activities

San Diego, Cal., September 21.—On September 15, the Amphion Club celebrated the thirtieth anniversary of its organization. An excellent course is announced for this season—eight artist concerts and five resident artists' concerts. Among the former are Frances Alda, Lionel Tertis, Josef Lhevinne, The San Francisco Chamber Music Society, Schumann Heink, The Ukrainian National Chorus, de Gozgorza, John McCormack, Harold Bauer, Pablo Casals and Ferenc Vecsey.

CIVIC MUSIC CENTER PROJECT ON FOOT.

Musicians of San Diego are organizing a Civic Music Center with many activities, such as a Civic Orchestra and Oratorio Society, a Civic Music School, and so on. Much interest is being shown in the project and a board of directors has been chosen to draw up a plan. This includes Humphrey J. Stewart, Mrs. E. S. Snyder, Mrs. A. B. Price, Mr. LaMotte, E. E. White, Mrs. Lyman Gage, Mrs. L. L. Rowan, Gertrude Gilbert, and Nino Marcelli.

OTHER LOCAL ACTIVITIES.

The San Diego Philharmonic Orchestral Society is anticipating a prosperous season as the sale of seats has been extraordinarily promising for the course of six concerts to be given this winter by the Los Angeles Philharmonic Orchestra, under conductor W. H. Rothwell.

Havrah Hubbard gave three of his operalogues, Die Toten Augen, Hansel and Gretel, and Tannhauser, September 19-21, for the benefit of the building fund of the Yorick Theater in Balboa Park. He was ably assisted by Homer Simmons, pianist, who not only played excerpts from the opera scores, but was heard in solo work. He was especially fortunate in his interpretations of modern compositions.

A brilliantly successful concert for the benefit of the

(Continued on page 51)

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending October 4. Detailed reviews will appear at a later date on those selections which this department deems sufficiently interesting and important musically.]

(The Willis Music Company, Cincinnati)

THE WISHING WELL (musical comedy) by May Hewes Dodge and John Wilson Dodge.
 WHAT'S THE MATTER WITH SALLY? (an operetta), by Cynthia Dodge.
 MY MAID ON THE BAMBOO SCREEN (Chinese fantasy), by William Smith Goldenburg.
 CHANT DU NUIT (organ), by F. Campbell-Watson.
 LA CHANSON NUPCIALE (organ), by Stanley T. Reiff.
 LE BONHEUR (organ), by Stanley T. Reiff.
 THE WILLIS CONCERT COLLECTION.
 SUNSET GLOW (song without words), by M. Francisci.
 JULISKA (piano), by Jane Mattingly.
 AT-A-LO-WA MELODIES (piano), by Edwin Vaile McIntyre.

THE BIRTHDAY PARTY
 EVENING STORY
 SWING HIGH, SWING LOW
 TICK-TOCK, BUSY CLOCK
 THE TOY SOLDIER
 GRANDMOTHER'S SPINNING WHEEL
 THE OLD MILL WHEEL
 SWEET JASMINE
 SPRINGTIME
 THE HARPIST
 FLEUR-DE LYS
 FAIRY DANCE
 SONG OF THE BELLS

THE HALF-MINUTE MANNIKIN (piano), by Julia Fox.
 MINIATURE OF A DUTCH FAMILY, by Julia Fox.
 THREE BITS O' SUNSHINE (piano), by Dorothy Gaynor Blake.

THE BIRDS' BATH
 THE GALLOPING HUNTSMAN
 HIPPEY HOP
 DWARFS' GOLD (piano), by Rand Herron.
 FALL IN LINE (piano), by Jay Sutherland.
 VALSETTE (violin), by M. R. Annunziata.
 BEAUTIFUL MISTY DAWNING (song), by Ira B. Wilson.

AWAY TO THE FOREST (song), by Ira B. Wilson.
 THE LURE OF THE MEADOWS (song), by Ira B. Wilson.
 THE WIND IN THE WILLOWS (song), by Ira B. Wilson.

THE BLACK-BIRD (song), by Henrietta C. Tuthill.
 LEAD, KINDLY LIGHT (song), arranged by Griffith J. Jones.

THREE SONGS, by Louis Victor Saar—
 INDIAN SUMMER
 LOST YOUTH
 FIGHTING COURAGE
 TIRED (song), by William Stickles.
 ON THE BLUE LAGOON (song), by Jane M. Mattingly.

LONESOME-LIKE (song), by Bertrand-Brown.
 YOU ALONE (song), by Julian Huarte.

(John Church Co., New York and Cincinnati)

WE MAY NOT CLIMB THE HEAVENLY STEPS, music by Charles Gilbert Spross.
 OH! FOR A DAY OF JUNE, music by Oley Speaks.
 A VISION OF BEAUTY, music by Arthur Nevin.
 MARGOT KNEW, music by Charles Gilbert Spross.
 TONE FANCIES FOR YOUNG PIANISTS, by Blanche Dingley-Mathews.
 DANCE PIZZICATO, by Arthur Nevin.
 WHERE WILLOWS DROOP, by Carlyle Davis.

M. J.

Books

(Frederick A. Stokes Co., New York)

My Long Life in Music

By Leopold Auer

Leopold Auer, octogenarian, teacher of Zimbalist, Elman, Heifetz, Seidel, Piastra, and other masters of the violin, issues through the publishing house of Frederick A. Stokes, New York, the story of his life. There are many portraits and many names are mentioned, names of all sorts of famous people with whom Auer came in contact in one way or another during his long career.

After a rather extended introduction, which deals with Old World Changes and Mr. Auer's reasons for coming to America, our author begins his life story with the telling of the pitiful hardships of his early youth. But, pitiful though they are—these early struggles—they are not nearly so pitiful as the plaint of an old man which ends his description of the Russian debacle: "... the Bolsheviks were in complete control of the government. I need not recall here those tragedies with which the whole world is familiar; for me the Bolshevik advent signified the destruction of all I had dreamt of and hoped for during forty-eight years, the sweeping away of what the experience of a lifetime had built up in constructive musical work, the loss of my fortune, of my life pension from the Imperial Court, of my library, of all the priceless gifts which I had received in the course of nearly a half-century of uninterrupted activity—the portraits which many of the greatest artists and composers of a day now past had inscribed to me, the letters, the manuscripts, the art objects, all gone beyond repair!"

It is almost beyond ordinary imagination to picture such a fate as that. We placidly assume that attention to business and ordinary success serves to guarantee us a tranquil old age. But here, suddenly, by no fault of his own, Mr. Auer found his position and all of his possessions swept away. Fortunately his great fate made it possible for him to find refuge in America. But how much thought have we given to the many lesser lights whose lives have been destroyed by the same ruthless hands without means of redress? Let us not dwell on the dreadful picture of their wrongs. We

can do little or nothing to aid them and must have the patience to await the healing of the wounds which kindly time assures.

A more cheerful picture is presented by Mr. Auer's story of his own rise to eminence. True, he suffered all sorts of hardships in his early life. His family was poor and, though some outside aid was occasionally offered, it was not continuous and served only to give the boy a start. He was born in 1845 in a little Hungarian town which offered little culture and no proper opportunity for musical education. But his talent early manifested itself, and by the kindness of a patron he was sent to Vienna. He studied with Jacob Dont, whose name is familiar to every student of the violin, and to him owed the foundation of his violin technique. At the Vienna Conservatory he studied harmony under Helmesberger, and enjoyed the privilege of orchestra ensemble lessons.

At the age of thirteen these lessons ended owing to lack of funds and the young Auer went off with his father to appear as an infant prodigy "to earn the money necessary to support the family." In these words Mr. Auer tells the story, and adds that his father "had nothing to lose" and whatever might result by way of return would be pure gain—from which it will be seen that Auer was brought up in a hard school, and who knows but what some of his success with pupils was not a direct result of it?

The story of his peregrinations need not be told here. Stopping at the cheapest of hotels, playing anywhere where there was a raised platform by way of stage, avoiding large cities, traveling in wagons or trucks, sitting on bundles of straw, frequently exposed to rain and snow—such was the life of this thirteen-year-old boy. During his travels he met Karl Goldmark, then a viola player in the Vienna Opera orchestra, and formed a friendship that lasted until Goldmark's death.

At Gratz he heard Henri Vieuxtemps—in 1859—and listened to him play some of his most famous pieces, among them his variations on Yankee Doodle. He attempted to interest the great virtuoso in him but without success, thanks to the brutal attitude of Vieuxtemps' wife, who criticised his playing so contemptuously that he actually fainted from the shock!

Having nothing better to do, the Auer father and son continued their wanderings, briefly outlined in this chapter, which ends with the following interesting paragraph, too spicy not to be quoted in full: "It is curious to note that, at the very time that the dawn of Liszt and Wagner was breaking all over Europe, musicians of standing everywhere were conservative in the extreme in their views. Thus Verhulst, for instance, told me that in the contracts he entered into as conductor with the concert societies he directed in Amsterdam and The Hague, he had made the express condition that he should not be obliged to conduct works by Liszt or Wagner. It would also appear that Carl Reinecks, who conducted the celebrated Gewandhaus Concerts in Leipzig for some thirty or forty years, had a similar clause in his contract."

It must have been that young Auer made some money on his tours, for he managed to get to Paris—in 1861—where he had some lessons with Alard, lessons of which, he declares, he has no recollection whatever. He remained in Paris only a few months, and then set out for Hanover where Joachim lived. He was cordially received by Joachim, who received him as a pupil, and with whom he played duets at the Court. Of his lessons with Joachim he says: "With him I worked not only with my hands but with my head as well, studying the scores of the masters and endeavoring to penetrate the very heart of their works." (Of how many teachers can the same be said?)

Finally, at the age of nineteen, Auer became concertmaster of the Dusseldorf orchestra, and says of this first permanent engagement that it seemed to him that he had attained his life's greatest ambition. It seems scarcely necessary in this review to mention Mr. Auer's career during the years that followed until his arrival in St. Petersburg in 1868 when he was twenty-three, and the chapters that follow, which describe in detail his long life and work in that city are far too full of detail to admit of even an outline in this place. During this time he traveled occasionally, and in an interesting chapter describes a musical season in London (1871).

There is a chapter devoted to Tchaikowsky and the Neo-Russian School that is one of the most interesting parts of the whole book, especially to Americans, with their love for Tchaikowsky and all his works. There is an authentic story of Tchaikowsky's marriage, the details of which are not generally known. The slow progress of Tchaikowsky's fame is commented upon, and Mr. Auer tells how, at hearing for the first time the Romeo and Juliette overture, said to himself: "At last a genius has arrived."

Other chapters tell of Mr. Auer's meeting with Paderewski, a visit to Weimar, his experiences as a conductor, association with Mottl, Richter, Rubinstein, Safonoff, trips to Berlin, Odessa, Munich, the Balkans and so on. An entire chapter is devoted to his talented pupils, among them some of the greatest of living virtuosos, and a chapter, too, is given to Musical Life in America, to which country Mr. Auer migrated in 1918 when life in Russia became impossible for him, and he has many nice things to say of us. One of these may well be selected as a fitting close to this brief review which, as the writer is fully aware, does scant justice to this interesting and illuminating book:

"Why is it that most of the famous virtuosos now before the public are foreign born? Is it because America lacks talented material? I do not think so. Several years of teaching experience here, as well as my contact with American pupils abroad, has confirmed my opinion that there is as much talent in this country as anywhere else. What is imperative, however, for the proper cultivation of any native talent is that it should be given more serious consideration than it receives here, and, more particularly, that it should have adequate opportunities for its most thorough development. There can be no question but that a love of music is deep-rooted in present-day America. We are just in the midst of an industrial depression; almost every field of activity has suffered. Yet in spite of this fact, an unprecedented number of concerts have been well attended. This would seem to indicate that music is not a luxury but a necessity—almost as much as sunshine and food. Yet America persists in treating the tonal art as a luxury. And just here is the crux of the trouble. . . . Give Americans the opportunity, and they will soon develop a generation of artists second to none in the world." F. P.

(Published by Carolyn Alden Alchin, Los Angeles)

Keyboard Harmony

By Carolyn Alden Alchin

The cover of this work announces that there are to be three parts, and this little pamphlet of thirty pages is the first part. It is the only part now at hand. It is devoted to elementary work, while the second book is to take up secondary harmonies, and the third part is devoted to modulations.

It is, generally speaking, only a teacher who can make a book of this kind effective. Those who possess the knowledge but not the teaching experience cannot realize or imagine the stupidity, the lack of musical instinct of the majority of students. Miss Alchin is a well known teacher on the Pacific Coast, with several prominent positions to her credit, an authority on the imparting of knowledge, and author of several successful books on harmony and allied subjects. She speaks to her pupils direct and with the authority of wide and varied experience.

"It is impossible to get things elementary enough," is a remark commonly heard in schools which undertake the education of beginners, amateurs and semi-professionals. We have been told, not once but many times, that the ignorance even of professional teachers outside of the great cities (and even sometimes inside of the great cities), is appalling. The Music Teachers' Association, in one State where it is active and enterprising, proposed not very long ago to set a minimum standard of harmony knowledge as a requisite condition of membership—and aroused a storm of protest when modulation was proposed as a minimum, many of the teachers of the State claiming that they would be barred from membership to the association by this excessive demand. (Unbelievable but true!)

Elementary books which teach certain simple things in a simple way are always in demand, and this Keyboard Harmony is one of them. True, there are some things in it the object of which we fail to visualize. For instance: At the very beginning of the book a complete series of scales is given, most of them not now in use, or used so rarely as to be only confusing, especially to the student of elementary harmony, for most of them are never used in harmony at all.

The interval practice that follows is, however, excellent, and should serve to impress the meaning of intervals upon the mind indelibly, which is as important as it is rare. Chords are treated in the same practical and simple manner—but why are diminished triads placed under the head of minors without explanation or qualification? Here is the statement: "A minor triad consists of a small third with a superposed large third, as in the following, arranged melodically and chordwise, both." And in the examples which follow are such chords as E, G, B flat. Miss Alchin evidently intends to alternate various chords, but it would seem as if an explanation for the student should be in order. This, however, is a mere detail.

After giving the chords and their inversions, and directing the student to build "up, down, and all around any given tone," the author shows how the notes of a chord may be separated, and offers excellent exercises, which any piano student will find useful, for the practice of the various chord positions in all of the keys. The chords are finally given in four-part harmony, and certain type-progressions given to be practiced in all of the keys.

Finally the student is asked to harmonize melodies, not on paper but at the keyboard. Of especial interest is the fact that Miss Alchin calls attention to the relation of harmony to rhythm, a fact all too often omitted from harmony study. Extraordinary, however, is her concluding statement, that: "Melodies constructed of harmony tones only are of very little value." We see what she means, of course, and her intention of bringing students to an understanding of the necessity of harmonizing passing notes. But why not be a little more exact? We know that there are many melodies made up largely of harmony notes only, and why confuse the youthful mind by stating the contrary? Is the Blue Danube Waltz "of very little value"? or the theme of the Waldstein Sonata? or Schumann's Happy Farmer (if that is the right name for it?) or the several chord motives from the Nibelungen Ring? not to speak of hymn tunes whose every note is harmonized?

However, let us say again, this is a mere detail. The book is finely conceived and finely executed, and deserves the recognition it is sure to receive. F. P.

(Fine Arts Imp. Corp., New York. A. Durand & Fils, Paris)

Four Pieces for Cello and Piano

By François Couperin; Rediscovered, Edited and Revised by Charles Bouvet

These pieces, as M. Bouvet tells us in a most interesting two-page introduction, were originally published in 1728, six years before the death of the great Couperin, when he was in his prime. The set consists of a Prelude, Fugette, Pompe Funebre (Funeral March), and La Chemise Blanche in two parts, G minor and G major. The music throughout

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is in the familiar style of Couperin, than whom there was scarcely a more inspired genius of his day. All of it is charming, to use the only word that seems even partially to express it. True, there is much science in the writing—there always was in those contrapuntal times—Couperin having been a contemporary of Bach, eighteen years his senior. It will be recalled that Couperin wrote a Method which influenced the style of Bach both as performer and composer, and that Brahms thought the harpsichord compositions of Couperin of sufficient importance to edit and revise them for publication (by Augener & Co.) The present set is now brought to modern attention for the first time. For nearly two hundred years it was lost sight of, and was only brought to light by the patient search of the editor, who found its publication advertised by Couperin himself, but was unable to place it, until a copy was finally unearthed at the Paris Library, marked only with the initials, M. F. C.—Monsieur Francois Couperin, not an exceptional case of Couperin having disguised his name—for what purpose one cannot guess, except that in those old days it was considered humorous to do such things.

This suite will be found a real addition to the literature of the cello and might be used as a whole on concert programs, except for the fact that the publishers have marked it "Tous droits d'exécution réservés"—"All execution rights reserved"—and there is no telling what difficulties might be encountered in performance—though how the work of a composer 190 years dead can be reserved by anybody is not easy to see.

(G. Schirmer, Inc., New York)

Une Pensee (Improvisation for piano)

By Emil Fisher

A piece difficult to characterize. It gives one the impression of belonging to the good, old German Kappellmeister school. It also gives the impression of too much fixing. The tune is good—first rate of its kind. And it is really passionate, as the "con passione" at the head suggests it is intended to be. But to play it at the agitato allegro tempo the tune seems to call for, would make of it a piece of far more difficulty than is warranted in a piece of this sort. It would make a good selection for small orchestra.

Romance for Violin and Piano

By Francis Richter

A rather nice piece of its kind. Not at all difficult, but unpretentious, direct, straight-forward, without complexities either of rhythm or harmony; it will be welcome at the

studios, and perhaps at student recitals. The violin goes up to the fourth position with opportunity for higher positions under an octavo sign. Most of it is in eighth notes, andante, but there are some neat passages in sixteenth notes useful for study purposes. A piece to be recommended.

Two Valsettes (for violin and piano)

By Hermann Spielter

Nicely written pieces, the violin in the first position throughout. Quite simple. Useful for study purposes.

Danza Siberiana (for piano)

By G. T. Nicotra

This Siberian dance is a long piece of Russianism after the usual pattern, being a number of very Russian-sounding movements strung together. There no doubt are many people who like this sort of thing. I do not. Perhaps it is only a matter of personal taste, but I find the deeper sort of Russian music—Rimsky, Tchaikowsky, Moussorgsky—tremendous, and the other kind just about as much of a bore as any other folk-music (except our delightful American jazz) until it is dressed up by genius, which this Siberian dance is not.

However, I recognize that it is well done. The arrangement is simple and, apparently, pure Russian. Nine pages of moderate difficulty.

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Kochanski Recital, October 28

Paul Kochanski, the violinist, will be heard in recital in Aeolian Hall, Sunday afternoon, October 28.

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ACROSS THE COUNTRY.

Akron, Ohio, September 26.—Earle G. Poling announces the third season of the Famous Artist's course. The artists who will be heard are Bori, Renee Chemet, De Gogorza, Paderewski, Schipa, and the New York Symphony Orchestra, Walter Damrosch, conductor, with Clarence Whitehill as soloist. R. M.

Augusta, Ga., September 26.—Amateur talent is at present busy with rehearsals for the Follies which will be given for the benefit of the United Daughters of the Confederacy.

George Johnson, organist and choir master of St. Paul's Episcopal Church, gave an artistic organ recital September 25, assisted by W. L. Humphrey, boy soprano. An original composition by the organist was an interesting feature of the program. E. A. B.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, September 26.—Mme. Schumann Heink's concert on September 25, marked the opening of Canton's concert season. This artist was brought here by Ralph D. Smith. Florence Hardeman, violinist, was an assisting artist of real ability. Katherine Hoffman played accompaniments for both.

Ralph D. Smith, Canton concert promoter, announces that he has completed negotiations with Sousa and his band for a week's tour of Eastern Ohio cities. R. M.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denver, Colo., October 1.—The first Chamber Music Party was held on September 30, at the house of Mr. and Mrs. James N. Wright. The Denver String Quartet presented the Schubert quartet in E flat and the Beethoven D major. Ten of these concerts intimate are scheduled for the season, and an additional four are being offered to the public at a low price. The appreciation these public concerts met with last year has encouraged their continuance.

The Civic Symphony Society has also announced its season of six pairs of concerts. T.

Easton, Pa., October 1.—Easton and Bethlehem united to present Galli-Curci in the auditorium of the Liberty High School, at Bethlehem, before a capacity audience.

Ernest Edwards, teacher of singing and director of the chorus choir of the First Methodist Church, has moved to Bethlehem.

Eily Rice has resigned as instructor of music at the College Hill School to return to her work with the State Board of Education.

Mrs. R. S. Illingworth, former music supervisor in the Bethlehem Public Schools, will be her successor. Mrs. E. R. Granes will be in charge of the kindergarten orchestra of this school. She comes from the University of Vermont.

Henry V. Shelly will conduct the course in Musical Appreciation at Lafayette College.

The Women's Club's musical program for the coming season will include Robert Haven Schauflier, poet essayist and musician, and Mrs. Edward MacDowell. The club's chorus will continue its work with Mrs. George Macan as director. G. B. N.

El Paso, Tex., September 29.—Cyrena Van Gordon opened the El Paso musical season with an excellent concert at Liberty Hall, September 27, before a large audience. The climax of the evening was the cry of the Valkyrie. She was repeatedly recalled. Her accompanist was Alma Putnam, a most satisfying asset.

Jas. G. McNary and wife gave a reception to Miss Van Gordon and her accompanist. T. E. S.

Greensboro, N. C., October 2.—The season at the Greensboro College Department of Music opened early with a recital on September 24 by Frank M. Church, director of the department. Modern organ music comprised the program, all the numbers having been published within the last three years.

A student's recital followed, on October 1, introducing a long list of piano and vocal compositions, which were well rendered. Two original compositions by Miss Bailey Watson, a composition student at the school, were a feature of the program. P.

Houston, Tex., September 28.—The Circle H club of twenty-four male voices, organized and directed by Clarence Hammond, appeared in Galveston recently, in a concert arranged for a visiting artist. The club is planning to go to London next June, to the advertising convention. This is high recognition of its work which has won much praise from various critics. M.

Lindsborg, Kans., September 30.—The forty-third academic year at Bethany College opened September 4, with an enrollment larger than last year. Several new teachers have been added to the faculty of the School of Fine Arts—Arvid Wallin and Walter Brown, in the piano department, and Emma Griesel and Irene Houdek, in the voice department.

Members of last year's class in the Public School music department are teaching at the following places: Henrietta Back, Merryville, La.; Hazel Giles, Omaha, Nebr.; Millie Johnson, Saguache, Colo.; Clara Nelson, Couer d'Alene, Idaho; Audrey Hermon, St. Charles, Mo.; in Kansas: Lillian Barkhurst, Jennings; Helena Carlson, Pawnee Rock; Fred Denker, Ellinwood; Isabel Decker, Grinnell; Margaret Enns, Inman; Pearl Guy, Lyons; Thelma Harwood, Wesken; Marie Hirsch, Ellinwood; Juanita Morain, Fowler; Mildred Riddle, Marquette; Mary Trotter, Bucklin; Helen Watkin, Fredonia; Myrtle Nordstrom, Stockton; Bereniece Oglesby, Hugoton; Florence Dawson, Protection.

Bethany College has been awarded a scholarship and fellowship by the Juilliard Foundation of New York City. Mrs. Arthur Lundgren, of Lindsborg, has been elected to head the Public School music department at McPherson College, McPherson, Kans. O. L.

Los Angeles, Cal.—(See Music on the Pacific Slope.)

Mobile, Ala., September 25.—Cecile Sherman, a Mobile girl, has been awarded a scholarship in the New School of American Opera at Rochester, N. Y., being one of twelve. Miss Sherman has been studying at the New England Conservatory for four years.

Madame Butterfly has been selected as the opera to be given at Mobile by the San Carlo Opera Company. This

will be the first visit of an opera company to Mobile in several years and there is much interest being shown.

K. M. R.

Montevallo, Ala., September 30.—Alabama College, at Montevallo, has the distinction of introducing into this State a course for students preparing to become supervisors of music in public schools. This is the only college in the State which offers a supervisor's course. Frank E. Marsh, director of the School of Music, has made every effort to make it a thorough and comprehensive course of study, including academic college subjects as well as training in music. May Andrus is head of the new department. The grammar and high schools of Montevallo are used for observation and practice teaching under her supervision, thus giving an opportunity for practical application of the work. F. T.

Montreal, Can.—(See letter on another page.)

New Orleans, La.—(See letter on another page.)

Portland, Ore.—(See Music on the Pacific Slope.)

San Diego, Cal.—(See Music on the Pacific Slope.)

San Francisco, Cal.—(See Music on the Pacific Slope.)

Springfield, Mass., September 30.—The Springfield Municipal Orchestra played before an audience of 10,000 people, September 23, the opening day of the Eastern States Exposition. This was its first concert of the season. Arthur H. Turner conducted seventy-five men through a program well suited to the vast Coliseum. Among the numbers were Hadley's In Bohemia, Sibelius' Finlandia, two dances from Prince Igor and Largo, Handel. The orchestra was formed last season of local musicians, and it gave three successful concerts. It speaks well for the civic pride of Springfield that the first season ended without a deficit. This year the orchestra will give four concerts, the first an entirely American program.

The MacDowell Choir of sixty men, under the direction of Arthur H. Turner, gave a concert in the Coliseum on September 16, before an audience that completely filled the building said to hold 8,000 people. Unfortunate placement of the choir made hearing rather difficult in some parts of the building.

The Steinert Series of Concerts is unusually large this season. Sousa and his band opened the season September 29, to be followed by John McCormack, Anna Pavlova, Zimbalist, Rachmaninoff, Farrar, De Pachmann, Kreisler, Schumann Heink, Jeritza, and Paderewski.

The Tuesday Morning Music Club has engaged Aurelio Giorni, The London String Quartet, and Jeannette Vreeland for the three concerts this season. Helen Campbell Triplett, who managed Frieda Hempel's Jenny Lind concert last season, will bring Guy Maier (in a Children's Recital), and the Denishawn Dancers. W. M. C.

Stamford, Conn., October 2.—The Schubert Club has issued its calendar for the coming year, with the following artists booked for recital dates: Hempel, John Charles Thomas, Mary Potter, New York Trio, Ilse Niemark, Lorraine Wyman (in a costume recital), The Lenox String Quartet, with Katherine Bacon at the piano. At the opening recital of the season (which took the form of a get-together luncheon, held at the Stamford Yacht Club), Mrs. William Arms Fisher, first vice-president of the National Federation of Music Clubs, and Mrs. Russell R. Dorr, national historian of the N. F. M. C., were the speakers. The Connecticut State winners of the Young Artist's contests—Caroline Finney Springer, contralto, and Mabel Alice Deegan, violinist, presented the program.

The assisting soloist at the First Methodist Episcopal Church, September 16, was Ralph Toland, baritone, who so pleased the large number who heard him that he was immediately engaged for a reappearance.

On September 27, a capacity audience in the Stamford Theater listened to Mischa Elman. The featured number was an American composition, Etchings, the work of Albert Spalding.

An enjoyable piano recital was given at the home of Mrs. Frederick Towne, by Maud Kraft Honeyman, the proceeds of which were given to the Japanese Relief Fund. E. W. F.

Tulsa, Okla., October 1.—The Hyeckka Club realized a great ambition when the final contract with the Chicago

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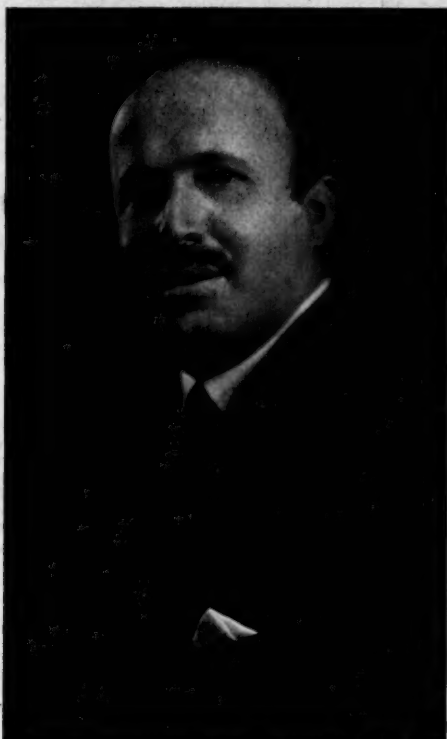
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Civic Opera Company was signed for two performances, February 25 and 26. Mary Garden is to appear in Zaza and Chaliapin in Mefistofele. The club has many big achievements to its credit but this is the largest proposition it has attempted. Tulsa is by far the smallest of the eleven cities which the opera company will visit. Thirty guarantors have pledged themselves to support the enterprise and the whole city is making a civic issue of it.

K. K.

Alexander Nakutin Widely Recognized

Alexander Nakutin came to this country from Russia some years ago, heralded as a tenor possessing an exceptional musical equipment, and finally located in Chicago, where he has remained and grown in high favor, having reached a leading place as voice placer and developer. He has found it necessary to make his aspirations as a singer secondary because of the strong demand for his tuition,



ALEXANDER NAKUTIN

and while his voice is not the least impaired, he specializes in voice culture alone. He brings to this field a love for his art and the advantages of a thorough education obtained at the great university of Kiev, Russia, under such Russian master teachers as Yigusow, Latova and Mushuga, and ultimately became a prominent member of the faculty. His studio suite is frequented by the leading Russian grand opera artists and other noted singers, who are loud in praise of his ability as a voice pedagogue, among them being the great soprano, Rosa Raisa, who unqualifiedly endorses him in the following over her signature: "I appreciate the opportunity to recommend Alexander Nakutin as a vocal teacher of the highest standing and ability. (Signed) Rosa Raisa."

Mr. Nakutin's aim is to employ his time only with those whose voice and intelligence will afford a foundation on which to build and through the inculcation of his skill and science produce results which are only attainable through the united efforts of both student and teacher. The result of his work is that many of his pupils have won prizes in contests and many have achieved marked success. Many professional singers from the ranks of grand opera and concert come to him from everywhere as artist students. He is not connected in any way with any other school or college, but occupies his own suite of studios in Kimball Building, Chicago.

Van der Veer-Miller New York Recital Oct. 31

Two well known artists—Nevada Van der Veer, contralto, and Reed Miller, tenor—will give a recital at Aeolian Hall, New York, on October 31. This will be their first appearance in New York in several seasons in joint recital. Nevada Van der Veer who sang at Seneca Falls, N. Y., this summer, at the seventy-fifth anniversary pageant celebrating the first meeting of the Woman's Political Party in this country, has been requested to repeat her part in the pageant on a larger scale in the Garden of the Gods, Col., amid a most unusual and impressive setting; this will take place the end of this month.

October Engagements for Althouse

Paul Althouse was scheduled to appear at the National American Music Festival in Buffalo, N. Y., on October 1, and Thursday, October 4, he was booked for a recital at Milton, Pa. Forthcoming engagements are as follows: October 15, East Stroudsburg, Pa., with Arthur Middleton; October 24, joint recital with Middleton at Carnegie Hall, New York. Mr. Althouse's engagements this season will as usual take him from the Atlantic to the Pacific coasts.

G. M. CURCI

MUSIC ON THE PACIFIC SLOPE

(Continued from page 47)

Rest Haven Home for Children was given at the Hotel del Coronado by Mme. Schumann Heink.

A large audience heard John Doane in his annual organ recital for the Civic Auditorium Fund. Mr. Doane's technical resources are apparently unlimited and he presented a well balanced program. Mr. Doane was assisted by Marie Kempley, soprano.

The Community Service Association produced the Gilbert and Sullivan comic opera, Iolanthe, giving two performances at the Spreckels Theater. It was well done and a great success financially. The cast included Loleta L. Rowan, Mrs. Eugene Herzinger, Mrs. R. B. Irones, Lillian McKenny, Helen Durand, Dorothy Roddie, John Roddie, John Perry, Dr. Stevenson, John Morgan, and Delano Cadman.

An informal reception was given to the members of the San Diego Music Teachers' Association by the Thearle Music Company, in honor of John M. Williams and his assistant, Shaylor Turner, of Calgary, Canada. Mr. Williams gave a short talk on music pedagogy, and Arcady Kaufman, pianist, played a group.

E. B. B.

BELLINGHAM NOTES

Bellingham, Wash., October 2.—Mildred Robinson, violin student at the Chicago School of Music, and Charles Bowen, student of piano and composition of the Conservatory of Milan, Italy, were heard in a joint program at the V. A. Roeder home.

Frank Gottschalk, faculty member of the Bellingham School of Music and Art, announces the opening of his studios for the study of mandolin, zither and guitar. The mandolin and guitar clubs are being reorganized.

The new Fine Arts Building was informally opened for inspection a few days ago. The building contains seventeen studios and an auditorium. Teachers announcing the opening of their studios in this building are John Roy Williams, violin and orchestra; Maude Williams, piano and pipe organ; Harrison Raymond, voice; Ethel Gardner and Miriam Best, joint piano studios, and Ann Bennett Swartz, a pupil of Ruth St. Denis at the Denishawn School of Dancing in Los Angeles.

The Seventeenth Century Club held its first meeting of the season at the Aftermath Clubhouse, featuring vocal solos by Hilda Lindgren with Edith Strange, accompanist.

Edouard Potjes, of the Cornish School Faculty, Seattle, presented Louis Drentwett in a recital at the Bellingham School of Music and Art studios. Mr. Potjes is conducting a master class and giving private lessons here this year.

David Ross, baritone, of Vancouver, B. C., with Edith Strange of this city as accompanist, was heard in an entertaining recital at the first meeting of the Bellingham Women's Musical Club which met in the new Fine Arts Building auditorium. Mr. Ross delighted his audience with his rendition of The Banokee (Mong Gould). He responded with encores in response to hearty applause.

Lillian McCush, daughter of Mr. and Mrs. William McCush, has returned to her home in this city after a year's study of music in Milan, Italy.

L. V. C.

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Annie Louise David's Time Taken Up

Annie Louise David, who is at present in Berkeley, Cal., has all the teaching she can possibly handle. One of her pupils, Countess Holmblad from Copenhagen, Denmark, is doing extraordinary work and Miss David predicts a brilliant future for her as a harpist. Another pupil, Kathryn Juley Myers, is not only making splendid success as a harpist, but is also making a name for herself as a composer. A book of her compositions for the harp will soon be published, as well as a group of most interesting piano pieces. Still another pupil, Marie MacQuarrie, is doing unusually beautiful work and will return with Miss David to New York to continue her studies.

Miss David was booked for a recital in the ballroom of the Hotel Claremont with Gabrielle Woodworth, soprano, on October 8, after which she was scheduled to go to Oregon and Washington to fill some concert engagements. In November, she will have several recitals in Los Angeles, Long Beach and Pasadena, after which she goes to San Antonio and then New York.

Mayer Bureau Books Entire Georgia Course

Gainesville, Ga., will have as the opening event of its musical season a recital by Sascha Jacobsen, the young Russian-American violinist, in November. Julia Clausen will be heard there in February and the Minneapolis Symphony Orchestra will give a concert in May. All three numbers of the course were booked through the Daniel Mayer offices.

Ora Hyde to Give New York Recital

Ora Hyde, soprano, who recently went under the management of Annie Friedberg, has been engaged as soloist with the Syracuse Orchestra on April 26, 1924. Miss Hyde, who is one of the newcomers in the concert field, will appear in recital in New York after the first of the year.

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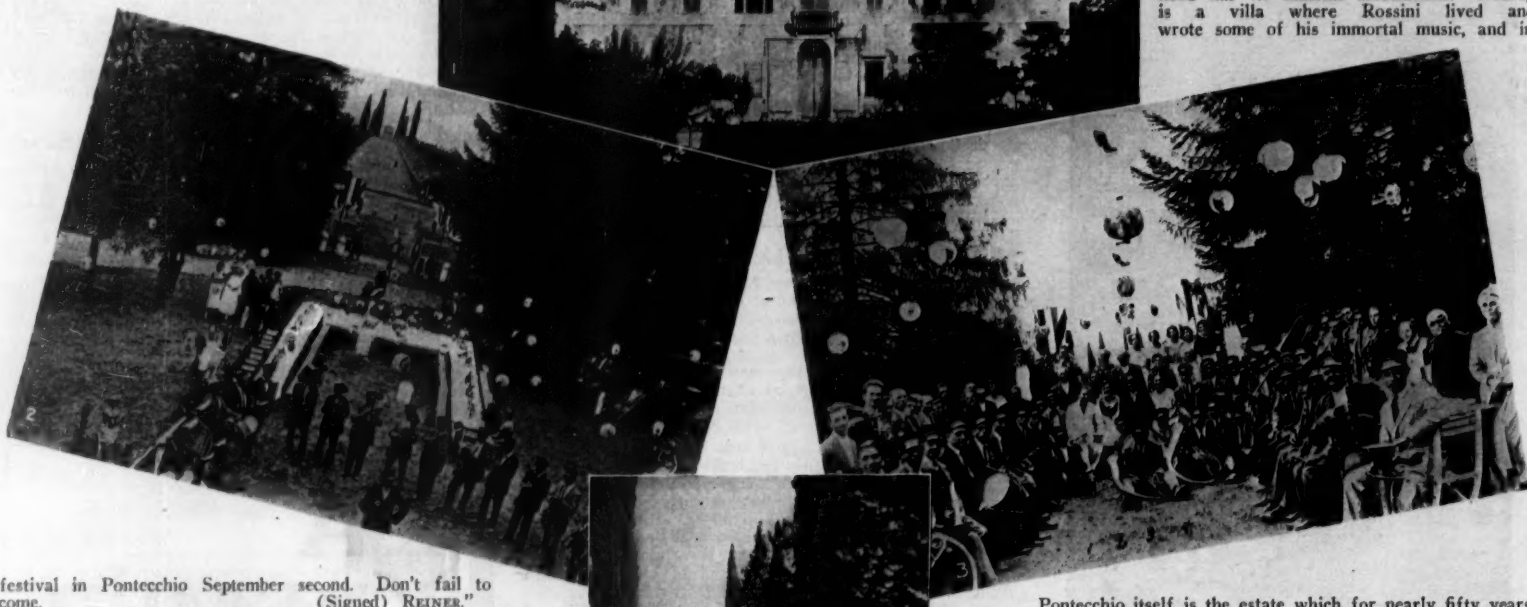
Pontecchio di Bologna, Italy, September 10.—It is my job to "cover," personally or by proxy, all the music festivals that take place in Europe. This summer there have been festivals in Germany (of course), in Switzerland, Norway, Austria, England, and we have covered them all. Only Italy, as usual, has been missing from the list. I have often wondered why there are no music festivals in Italy. I know it now, but that is beside the point. The point is that, at the end of August, much to my surprise, I received a telegram reading as follows: "Great music



nevertheless that barbering was by no means Guglielmo's only accomplishment. He is an upholsterer, for one thing (I often wondered why barbers shouldn't find upholstering a profitable way of utilizing the waste product); he is a paper hanger; he is also a tailor, and—a musician. I couldn't find out what he played, but I immediately asked him about the festival. All I understood was: Domenica (first I thought he said Domenico, meaning Scarlatti), which means Sunday; and "quarante" which means forty. I didn't know whether he meant forty centesimi, which would be the price of a ticket, or forty pieces, or forty days of music which would have been too much even in this lovely place.

VILLA GERSTER.

I found out, too, that the neighborhood has its musical associations. Nearby is a villa where Rossini lived and wrote some of his immortal music, and in



festival in Pontecchio September second. Don't fail to come.

(Signed) REINER.
I knew at once, of course, that the sender was Fritz Reiner, conductor of the Cincinnati Orchestra, who has his summer home in Italy. For three years running Amico Fritz has invited me to visit him at this place, and for three years I have refused to swerve from the annual path of duty—there being no music festivals in Italy, as above said. At last, then, the opportunity had come to combine business with pleasure (an ideal combination, provided business doesn't cut too deep into one's time), and off I went. September is a dead month at best, and the weather in Berlin has depreciated, like the Mark. . . .

PONTECCHIO DI PRADURO E SASSO.

My map of Italy shows no such place as Pontecchio di Bologna. At the telegraph office they couldn't find it, either, and decided I must mean Pontecchio di Praduro e Sasso, so I telegraphed my acceptance there. (A place requiring five words for its name isn't much of a place, usually; luckily the five count as one in a telegram.) And I took my ticket to Bologna—the city of rich food and beautiful women, so even if I didn't find Pontecchio.

But I did. Pontecchio is a hamlet lying some eight miles to the south of Bologna, in the outer ranges of the Apennines. It consists of about a dozen houses strung along the dusty highway to Florence. Somewhat off the road there is a castle of the Duke of Bevilacqua, fourteenth century, and some picturesque estates belonging to the Bolognese nobility. One of the houses in the village is the post office, another the general store and in the third lives the village barber, Guglielmo Pinelli. Little did I realize the importance of Pinelli when I sought his tonsorial advice.

Our conversation could be seen rather than heard, which accounts for the unusual brevity of my hair. But I learned

AT THE PONTECCHIO MUSIC FESTIVAL.

- (1) The Villa Gerster at Pontecchio, now the home of Mr. and Mrs. Fritz Reiner; Mrs. Reiner is the daughter of Mme. Gerster-Gardini, the famous singer and teacher.
- (2) Music Festival at the Villa Gerster—The Serenade—"Maestro" Guglielmo Pinelli, barber, upholsterer and conductor, in the center; Mme. Etelka Gerster's "coffee house" in the distance.
- (3) The Musical Forces of Pontecchio seated in the center (behind the bass horns), left to right, Fritz Reiner, Mme. Berta Gardini Reiner, Guglielmo (the bandmaster), and Mrs. Cesar Saerchinger.
- (4) "I Cipressi"—a vista on the Reiner-Gardini estate; standing, left to right: Fritz Reiner and Cesar Saerchinger (correspondent of the MUSICAL COURIER).

Pontecchio itself is the estate which for nearly fifty years was the home of Etelka Gerster, once one of the brightest stars in the operatic world. This is where the Signor Maestro—meaning Fritz Reiner—lives, for, as every one knows, Signora Gardini-Reiner, his wife, is the great prima donna's daughter. This historic mansion is where I am privileged to stay until, during and after the festival.

It is one of the most beautiful places I have ever seen. The late Mme. Gerster called it Ai Cipressi, because of the marvellous, ancient cypresses that adorn the lovely hill crowned by the villa itself, and that can be seen for miles around. Had she called it Il Paradiso it would have been just as apt; for, were I its Adam, I should never want to leave it, fall or no fall. I don't want to leave it, anyway. Why should I? This morning I walked in a shady arbor half a mile long, opened my mouth and let the ripe grapes drop into it. A different kind every few yards. And I reached out my hand to pick ripe figs off the trees. Just like Adam.

I shall not dwell on the beauties of this old-world estate; on the magnificent vistas of the craggy Apennines, on the richly-verdured fields and vineyards of its 300-odd acres, on the magnificent thousand-year-old trees dating back to the original proprietors; on the cozy little chapel whose inscriptions show these original proprietors to have been the Cellinis; and on the comforts of the big house itself, rich with mementoes of the great and winsome lady who captured two continents with her voice. I shan't dwell on these things, because after all I'm here for "business."

IL SIGNOR MAESTRO.

Meeting the present master of the house in a reposeful but not especially musical position on the front lawn (front

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lawn will do, though I don't know which of the four sides is front or whether the house has four fronts), I asked how about the festival. "Festival—ahem, yes, festival—here, on Sunday" says he, and many nice things about my having come, etcetera. Himself, it seems, has nothing to do with it. Indeed, "Signorino," as he is affectionately called by the people about the place, seems to worry less about music than anything else—bottling wine, for instance, which is going on in the immense subterranean caves. The great old Steinway grand in the music room is strewn with scores that are to delight the Cincinnati, to be sure, but the only music I've heard in the house is an occasional movement from a Beethoven string quartet, played by Signorino on the piano, cigarette in mouth and eyes asquint with an Epicurean smile. "It is the beautifullest music in the worrld," he says in perfect English.

The festival, it seems, is to take place here—right here on the lawn of the Villa Gerster, in the open air. There is no press department and details are not available. Pretty soon various workmen and boys appear and argue most volubly about the arrangements. At first I thought they were fighting, but it seems they are all perfectly agreed and merely telling each other so. They spread wires from tree to tree, build a platform, string up Japanese lanterns and set up some acetelene chandeliers. Under the direction of Guglielmo, the barber-upholsterer, they also set up a horse-shoe table, which looks suspicious, and turn a summer house into a canteen. Quite bewildered and intrigued I decide to await developments.

THE FESTIVAL.

On Sunday I don my whitest flannels and await developments. After lunch I take a siesta in a hammock in a grove of pines, dreaming uneasily about the earthquakes in Japan. Suddenly I am awakened by a great concussion which sends me flying out in terror. My first thought is "Women and children first!" But lo! I hear the strains of a march, and realize that the "concussion" was only a sforzando on the big drum. A moment later I see a band marching up the drive, with braided caps and—Guglielmo at the head, baton in hand! Guglielmo, the Figaro, no mistake. I forgave him the brevity of my hair and decided that as a barber he was a wonderful bandmaster. He was followed, in admiring attitudes, by the entire population of Pontecchio.

So this was the festival! The occasion had nothing to do with Rossini, or the future of Italian music, nor even with the name of Gerster. It was a festival of the peasants of the Gerster-Reiner estate, to celebrate the first summer since the death of Mme. Gerster that the padrone spent at the house. A sort of homage to the lord of the manor, with touching episodes possible only in a country where the relation between peasant and master is still a paternal one.

Well Amico Fritz had his little joke with this "music festival," and he has dared me to write it up. Why not? Is it less interesting to know that Pontecchio, with a population of three hundred, can turn out a band of forty—all villagers and peasants—than that Cologne, with 300,000, can listen for the Nth time to Beethoven's Ninth? You should have heard the brio with which they played the Italian Royal March (to which the entire audience claps its hands), and John Philip Sousa's Washington Post; the dramatic fervor—and quite respectful technic—they put into a grand fantasia from Faust, and the graceful swing they gave to the Merry Widow—La Vedova Allegra in the Italian version. Bravo, Guglielmo, worthy descendant of the Mastersingers of Pontecchio! I enjoyed your concert better than that of many a conductor who couldn't cut hair or upholster half as well as you but thought himself the devil and all just the same.

And I have never attended a music festival where the inner man was better taken care of—in the material sense. About a hundred of us, band, elders and hosts, sat down to an Italian meal that never saw its equal in all the red-ink restaurants of New York. We had, lasagne verdi—green noodles—arrostato, and torte alla Bolognese, all washed down with the mellow wine grown in the vineyards of the Villa Gerster. And then Guglielmo's band, not in the least stuck up after its success, played up to dance and proved that the fox trot, anyhow, has reached Pontecchio. The deep, starry Italian night, the giant pines and cypresses, the lampions and the happy voices of these truly simple people made an atmosphere that is only imperfectly described by the hackneyed word romantic.

The next invitation I get to go to Pontecchio I shall accept, even without a music festival. And if you ask me why they have no music festivals in Italy I'll tell you they don't need 'em. As for Maestro Reiner and his charming wife, they ought to be—if they aren't—the two happiest people in the world. C. S.

Notes from the L. D. Bogue Offices

The MacPhail School of Music, of Minneapolis has engaged E. Robert Schmitz, pianist, to open its season with a series of four lecture-recitals, beginning October 15. Mr. Schmitz will remain in the city for several days and will give auditions to the pupils of Mrs. Hardy, who is authorized by Mr. Schmitz to teach his principles of piano technic. His New York recital will be at Aeolian Hall on January 16. He will be soloist with the Boston Symphony, January 11 and 12, and on the 20th he will give a recital at the Playhouse in Chicago in the Wight Neumann Sunday afternoon series.

Robert Imandt, French violinist, who made his debut when very young as soloist with orchestra in Berlin and Warsaw, will make his first New York appearance at Aeolian Hall, Saturday evening, December 1.

The Polish singer, Marya Freund, who will make her first American tour this season, was heard many times in the early summer in Paris where she now lives. She later made a visit to her brother at her old home in Poland and is spending September in Austria working with Schoenberg. As interpreter of his works she is acclaimed "without a rival." A year ago she spent much time rehearsing with him his Pierrot Lunaire which she gave with Darius Milhaud in Paris and with Schoenberg himself in Copenhagen and other Scandinavian cities last season.

Mme. Freund will sing in three performances of Pierrot Lunaire in London during two days of November and on the 22nd, just prior to sailing for New York, she gives another recital there. Mme. Freund will be under the direction of the L. D. Bogue Concert Management.

Grace Hofheimer Returns to New York

After a busy summer of teaching at Atlantic Highlands and Monmouth Beach, N. J., where the young son of André Benoist, and the niece and nephew of Albert Spalding were among her pupils, Grace Hofheimer, well known pianist,



GRACE HOFHEIMER

returned to New York early in October and at once resumed professional activities at her studio in Steinway Hall. She reports "all the old pupils returned and many new ones registered."

Miss Hofheimer is a thoroughly schooled musician, having received her training from André Benoist, Ferdinand von Inten, as well as from Isidor Philipp in Paris. Her theoretical education was gained at Columbia University under Frank E. Ward, Daniel Gregory Mason and Cornelius

Rybner. She has given many successful New York recitals and has toured through the South and Middle West. She was a recitalist on the Columbia University Arts and Sciences course for three successive seasons, at one of which she, together with André Benoist, gave a two-piano recital. She has also presented many students in recitals in New York during the past few years at the Wanamaker auditorium, Chickering Hall and Steinway Hall. Several of her pupils, who profited by her excellent guidance, have joined the professional ranks and are now appearing at public and private musicales.

Interest in De Phillippe Programs

In her unique program of songs called, A Musical Journey for Old and Young, Dora de Phillippe has included songs from Russia, France, Germany, England and America. But—"where is Spain?" comes a reproachful cry in a letter to the diminutive French-American soprano. "What about Pedrell, Granados, Albeniz and de Falla? Why are they not included?"

"Alas, mea culpa," Mme. de Phillippe confesses, "I could not do otherwise. I know I shall be called to task for omitting, not alone Spain, but also Italy and Norway and Sweden. However, there must be a time limit to a program, or else the artist will soon find himself singing to an empty house."

"But I have other programs such as my Characteristic Songs of Nations, in which I have included songs—not folk-songs—but songs chosen to emphasize the special musical characteristics of each nation. In that program you will find, not only songs from Spain, but also from Italy and from the Balkans as well."

Mme. de Phillippe has two beautiful costumes for her program recital. She makes her first entrance in a Watteau costume of soft yellow and green, and then changes to an 1860 costume—a lovely creation in deep lavender and pink.

Interest in this unique recital has brought most satisfactory results, and Mme. de Phillippe has found a growing demand for the Musical Journey for Old and Young. Her opening date is in Stamford, Conn., October 3, with the Woman's Club.

New York String Quartet to Play Novelty

For their first New York concert of the season, the New York String Quartet announces a novelty in the form of Josef Suk's quartet in B flat major, op. 11. This work was first played by the quartet at an informal musicale in the home of the founders, Mr. and Mrs. Ralph Pulitzer, and was so highly approved by all who heard it that it has been included on the program for this concert.

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ADVICE TO MUSIC STUDENTS

(Continued from page 6)

New York and there getting finishing lessons from a much advertised teacher, and finally returning to the home town crowned with all this supposed artistic achievement. The prospect is indeed enticing. Then there is the freedom of a great city. All young people like freedom, the freedom to do as they please. This was no doubt the hidden reason why so many of our young people floated to Germany in the old days. But it sometimes happens that while they seem to long



Photo by Michelin.

CLARENCE ADLER

for artistic freedom, what they really desire is social freedom; the opportunity to get away from home restraints. In such cases, they are only too apt, in time, to become Greenwich Village artists who work little and lounge far too much.

THE LURE OF NEW YORK.

What ambitious music student in a small town does not hope one day to find his way to New York? For him, it is the goal that he longs to reach. For him, this great music center contains everything he desires in the way of teachers, concerts and all other artistic advantages. He thinks that if he could only tread its streets and share its musical life, he would be certain to become a great artist. He is ready to sacrifice personal comfort, live in an attic, if only to go there to pursue his studies. What are privations anyway? They form a salutary spur to constant effort. The greatest masters have endured them, risen above them and come off triumphant. Why not he?

Not so fast, my dear young student. It is true, there have been geniuses who have surmounted every barrier to success with which poverty and narrow environment surround an aspiring soul. But unless you are sure that you belong to that inner circle, you must look at the matter from another viewpoint. To come to the great city, you must not only be musically prepared, but also financially. You must be in a position to make the most of its many and unique advantages. And if you would know what I mean by financial preparation, I will speak more plainly.

FINANCIAL PREPARATION.

No music student should come to New York to study without the means to finance at least his first season, if not the first two seasons. This will relieve him of all embarrassment and anxiety, and allow him to give his whole attention to the improvement of his art. Thus he will obtain the artistic freedom for which he longs. When I say that at least the first season should be financed in advance, I do not mean that this should be done on an elaborate scale. One can live simply and at the same time comfortably even in this luxury-loving city. A conservative estimate would be \$1,500 to cover a season of eight months or even ten. A more generous figure would be \$1,800 for the same length of time. This amount would provide for everything; room, board, tuition, rent of piano, music, concerts and incidentals. It seems to me, that with careful management, even the smaller amount would be found sufficient.

A CASE OF UNPREPAREDNESS.

In my experience as pianist and teacher, I have seen some cases of students who came to the metropolis entirely unprepared financially to meet the requirements of a season's study. One youth arrived with only enough in his pocket to keep him two or three weeks. His people were very poor and entirely unable to help him. When his meager supply of money was exhausted, he was obliged to take a position in a department store, to provide for daily necessities. This naturally prevented all music study during the day and left only evenings for practice. If it happened that the work of the day was particularly strenuous, or if a chance concert ticket came his way, the hour or two of night study was omitted altogether. What made matters worse was that he was not only financially unprepared, but also musically. Thus, doubly hampered, the results of his study were nil. He himself realized, after a few months, that he was entirely unfitted to benefit by the instruction he was receiving and he finally gave up music altogether.

This is a dark picture, but unfortunately only too true and too frequently the result of lack of foresightedness. Many more instances of this sad nature could be related, but let this one be sufficient to deter those who have neither ample knowledge of music, nor the wherewithal to finance their plan from hazarding such undertaking to make their way in New York.

The young man just referred to had a piano teacher in his home town who, though a kind-hearted man, was entirely

incompetent for the business of grounding his pupils in the true principles of piano playing. He was evidently ambitious for the boy, or he would never have advised him to go to New York despite the lad's incompetence and poverty. The venture resulted in completely shipwrecking all the youth's hopes.

HOW LONG TO STAY.

American students of music are often blamed for being in too great a hurry to complete their studies and thus failing to devote the length of time necessary to enable them to reach a high standard of musicianship. I would counsel any student who plans to come to New York for advanced study to calculate upon remaining at least three years. The first year is always more or less preparatory. It requires one season to become accustomed to the great change from the quiet of the small town to the rush and drive of a great center of art and life. Only gradually can one adapt himself to the new mode of thinking and working; only gradually can one learn to husband the moments and make the most of thronging opportunity.

If the student comes prepared to finance the first year, he can, as has been said, give undivided attention to his studies. After he has become acclimated, he may discover a way of helping out his finances for the following two years. You will notice that I am careful to say that he can help out his finances, for I do not think that any student should count on earning his entire expenses. To do so must necessarily hamper him in his studies. Some musical work, however, occupying only part of his time, might not be too great a hindrance. Indeed it is more than likely to further his musical growth.

HELPING OUT ONE'S FINANCES.

Organ playing is one way, which occurs to me at the moment, of earning money. A small position would not take up much of the student's time and he could thus acquire valuable practical knowledge. With this in view, he should prepare himself by taking organ lessons in his home town. Organ playing gives the pianist a sense of color and tone values and an idea of the various instruments of the orchestra. Modern organs have a very light action which would not stiffen the fingers or interfere with the piano touch. Through a knowledge of the organ, a position might be secured in one of the large film theaters, where for a few hours daily a snug sum can be earned each week.

Then there are occasional demands for accompanists, or there may develop opportunities for teaching among acquaintances, or in settlement music schools, or as assistants to teachers. Teaching is a great help to the ambitious student. It clarifies knowledge by the necessity of adapting it to the mentality of each pupil.

Indeed there are many ways which the eager student may discover if anxious to add something to the slender income. For instance, the ushers in the New York concert halls are generally young women music students who give the first half of the day to their studies, and devote the afternoon or evening to the concert room. While earning a modest salary, they can hear the greatest masters of their instrument.

HEARING MUSIC.

And this brings me to the subject of hearing music and attending concerts. The student will profit more through the countless opportunities to hear good music afforded by the metropolis than through any other one thing. The most famous artists of the world offer their treasures to the eager listener, not once, but many times during the season. Students' tickets to many first class concerts are provided at reduced rates. There are also many free concerts and lectures. So the student has a continual feast of good things from which he may profit if he partake seriously and wisely.

TO SUM UP.

First: Do not take up the career of a musician unless you feel you have real ability; unless you have the inner urge that will carry you through thick and thin to reach your goal.

Second: Do not come unless you have acquired a thorough foundation and as much theoretical and all-round musical knowledge as possible.

Third and finally: Do not come to a music center unless prepared to finance the first year, so that you can live and pursue your work without anxiety.

[In a forthcoming article, Mr. Adler will consider the selection of a suitable teacher and other matters.—THE EDITOR.]

Leopold Starts Concert Season Early

Ralph Leopold, American pianist, after having spent the entire summer in rest and recreation, returned to New York the middle of September. He temporarily occupied his old quarters at 182 West 58th street, but moved to his new studio at 10 West 53d street on September 22, where he at once started professional activities.

Mr. Leopold's concert season opened with a piano recital at West Chester, Pa., on September 29, which was followed by a recital in Phoenixville, Pa., on October 1.

Philipp Mittell Returns to New York

Philipp Mittell, well known violinist and pedagogue, who spent the entire summer at his summer home at Lake George, returned to the metropolis on September 17, and at once resumed professional activities at his New York studio, 939 Eighth avenue.

Mr. Mittell was accompanied this summer by a large number of his advanced and artist pupils who profited by his excellent guidance. He looks forward to a busy season, judging from the large enrollment thus far.

Cellist Dubinsky in New York

Vladimir Dubinsky, well known cellist, for a year past associated with the Eastman Theater Orchestra, Rochester, N. Y., resigning his position some weeks ago, was in the metropolis recently on personal business related to his future plans. While not as yet divulged, it is safe to say Mr. Dubinsky will cover a post of honor and distinction befitting one of his large and varied capabilities, which include playing the violoncello, conducting, and a fine command of literary English.

Easton to Start Tour

Florence Easton, the Metropolitan soprano, will start her fall concert tour before the opening of the opera season at Ft. Wayne, Ind., on October 19. Thereafter the West will hear the well known singer.

I SEE THAT

David Brown has pledged over \$40,000 to meet the first season's expenses of the Detroit Civic Music League. May Mukle, the English cellist, will make a concert tour of California. Vladimir Dubinsky, cellist, after a year's absence in Rochester, has relocated in New York. The Wagnerian Opera Company will open in Washington on October 15 with Lohengrin. A national exposition of music will be held in Boston from November 26 to December 1. Patrick Kelly is a protégé of Fortune Gallo. Mme. Cahier will sing with the Society of the Friends of Music no less than five times this season. Berlin has seen its first successful "talking movie." Gray-Lhevinne has recovered from injuries sustained in an automobile accident and has resumed concert work. Dr. William C. Carl met many notables on his recent trip abroad. Dorsey Whittington announces a scholarship in piano with him at the Brooklyn Academy of Musical Art. Charlie Chaplin plays the violin and also sings. Victoria Boshko, the pianist, will give two New York recitals this season. Hugo Kortschak has been appointed instructor of violin at Yale University. The "great music festival" of Pontecchio was a unique affair. Edgar Schofield believes that the teacher should sing and the singer should teach. Helen Teschner Tas will go abroad again in the early spring for another tour. Josef Konecny pays high tribute to Sevcik. Carmela Ippolito won the Cesar Thomson scholarship at the Ithaca Conservatory. Rudolph Thomas has been elected musical director of the Philadelphia Civic Opera Company. San Diego is organizing a Civic Music Center. L. E. Behymer has been decorated by the King of Italy for his interest in Italian music. The People's Symphony Chamber Music Concerts will begin on November 16; the tickets are \$1 for six concerts. Lynnwood Farnam has returned from England and France. Lazar S. Samoiloff has removed to his residence-studio, 309 West Eighty-fifth street, New York. Clarence Adler has some good advice to give students who contemplate coming to New York to study music. The Philharmonic Society has published its programs for the entire season. Mme. Tomars believes that a voice clinic is a great necessity in a city like New York. Vessela and his band concluded their seventeenth season at Atlantic City on October 7. Dusolina Giannini will have at least four appearances in New York this season.

The Music Teachers' National Association will convene in Pittsburgh, Pa., December 26-28. Harold Hurlbut is holding intensive early autumn master classes in Seattle, Wash. Sascha Jacobsen has made a violin transcription of Mischa Levitzki's valse in A major. Gabrilowitsch will make a Coast to Coast tour this winter. The Sistine Choir will give its opening concert at Carnegie Hall on October 18. Richard Bonelli, the American operatic baritone, will create two roles at Monte Carlo next March. The Conservatorio de Musica at Buenos Aires has no less than ninety-seven branches in South America. Charlotte Lund has issued what she calls an Opera Miniature Series, in the form of a booklet. Os-Ke-Non-Ton, Mohawk Indian singer has returned from England. New Bloch and Bliss works will be heard at the Composers' League concert at the Klaw Theater on November 11. Paderewski will arrive in America the end of the month for a tour of seventy concerts. Fay Foster will occupy her new studio at 15 West Eleventh street after October 15. Jan Van Bommel returned last week from a tour of Deauville, Paris, Holland and England. The New York concert managers have agreed to discontinue the practice of sending out free passes. (See editorial pages.) The Sherwood Music School of Chicago has formed two orchestras. Incoming steamers last week brought members of the faculty of the David Mannes Music School. St. Paul, Minn., thoroughly appreciates the visits of the Minneapolis Orchestra to that city. Toti dal Monte, an Italian soprano, will be heard in this country for the first time in 1924-25. G. N.

Repertory of Final San Carlo Week

The repertory of the final week of the New York season of the San Carlo Opera is announced as follows: Monday evening, October 15, Rigoletto with Consuelo, Escobar, Paggi, Chiappini and Basiola; Tuesday, Carmen, Gentile, Tommasini, Ehlers, Valle; Wednesday, Trovatore, Rapold, de Mette, Salazar, Basiola; Thursday afternoon, Butterfly, Haru Onuki, Klinova, Orofrei, Valle; Thursday evening, Tosca, Roselle, Tommasini, Basiola; Friday, Cavalleria, Maria Luise Escobar, Tommasini, Interrante and Pagliacci, Ligotti, Salazar, Basiola; Saturday afternoon, Secret of Suzanne, Elizabeth Amsden, Joseph Royer, and Hansel and Gretel, May Korb, Anita Klinova, de Mette, Interrante; Saturday evening, Aida, Roselle, Gentile, Salazar, Valle. Nahan Franko will conduct the performance of Hansel and Gretel.

Kortschak to Teach at Yale University

Hugo Kortschak has been appointed instructor of violin at Yale University. This, however, will not interfere with his work in New York. On October 15 Mr. Kortschak will give a recital at Aeolian Hall, with Josef Adler at the piano.

WHERE THEY ARE TO BE

From October 11 to October 25

Alcock, Merle: Middlebury, Vt., Oct. 12.
Bauer, Harold: Pittsburgh, Pa., Oct. 19.
Burmester, Willy: Philadelphia, Pa., Oct. 19.
Easton, Florence: Ft. Wayne, Ind., Oct. 19.
Fanning, Cecil: Elyria, O., Oct. 11.
Florence, Rose: San Francisco, Cal., Oct. 16.
Ganz, Rudolph: Boston, Mass., Oct. 20.
German Opera Company: Baltimore, Md., Oct. 18-19.
Gramling, Clara: Lewiston, Me., Oct. 12.
Gutman, Elizabeth: Wilmington, Del., Oct. 25.
Hayden, Ethyl: Hollidaysburg, Pa., Oct. 12.
Hempel, Frieda: Birmingham, England, Oct. 20.
Jeritz, Maria: New Haven, Conn., Oct. 20.
Jess, Grace Wood: Medford, Ore., Oct. 12.
Kelley, Pat: Lewiston, Me., Oct. 11-13.
Kochanski, Paul: Washington, D. C., Oct. 11.
Leginska, Ethel: Montclair, N. J., Oct. 19.
Levitzi, Mischa: Rutland, Vt., Oct. 22.
Martino, Giovanni: Lewiston, Me., Oct. 13.
Matzenauer, Margaret: San Jose, Cal., Oct. 12.
Morgana, Nina: Bayonne, N. J., Oct. 21.
Nadworney, Devora: Lewiston, Me., Oct. 12.
Nikisch, Mitja: Aurora, N. Y., Oct. 19.
Peralta, Frances: Lewiston, Me., Oct. 13.
Peterson, May: Boston, Mass., Oct. 12.
Schmitz, E. Robert: Minneapolis, Minn., Oct. 15-25.
Shawn, Ted: Atlantic City, N. J., Oct. 15-20.
St. Denis, Ruth: Atlantic City, N. J., Oct. 15-20.
Swinford, Jerome: Binghamton, N. Y., Oct. 15.
Tiffany, Marie: Lock Haven, Pa., Oct. 13.
Tokatyan, Armand: Lewiston, Me., Oct. 13.
Van Gordon, Cyrena: Chicago, Ill., Oct. 12.
Whitehill, Clarence: San Francisco, Cal., Oct. 14.
White, James Westley: Chattanooga, Tenn., Oct. 15.
Williams, Parish: Berlin, Germany, Oct. 11.
Williams, Parish: Paris, France, Oct. 23.

Middleton to Be Busy Throughout Season

October 15 will see Arthur Middleton starting his season in a joint performance with Paul Althouse at East Stroudsburg, Pa., following this appearance with a recital at New Castle, Pa., October 17, and a New York recital (also with Althouse) at Carnegie Hall, October 24. Thereafter he will be busy with few interruptions throughout the season.

Schelling Has New Ambition

Ernest Schelling has a new ambition. It is to play piano in an airplane. Mr. Schelling has been doing a little flying near his home in Celigny, Switzerland, and he has asked an airplane manufacturer to equip a 'plane with a piano.

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Musical Comedy, Drama and Motion Pictures

On Monday night of this week the Theater Guild began its sixth season. The first offering is *Windows*, a comedy, by John Galsworthy.

George Cohan is presenting *Battling Butler*, at the Selwyn Theater.

On Wednesday night, *Launzi*, a drama by Molnar, was presented by Arthur Hopkins, at the Plymouth.

On Friday, Owen Davies' latest play to reach Broadway was *The Nervous Wreck*, at the Harris Theater.

With all these openings there are equally as many closings. We've Got to Have Money lasted only a short time at the Plymouth. Peter Weston failed to attract sufficiently at the Harris. *The Good Old Days* is leaving the Broadhurst. *Devil's Disciple* closed, after having a very long run, to give way to the new season of the Guild. Sally completed its two weeks' run, the revival being considered a successful venture. The new *Follies* is to be ready for the Amsterdam in another week. Merton of the Movies will close at the end of next week, after a phenomenally successful stay at the Cort.

THE THIRTY-NINTH STREET THEATER.

When two such names as William Faversham and Emily Stevens are linked together as headliners of a single cast, one naturally presupposes that there will be a grand rush to see them in the comedy, *A Lesson in Love*, by Rudolph Besier and May Edginton. As for the play, it is a light, frivolous nothing; numerous sparkling lines, and rather clever situations. This may seem a terrible thing to say, but were the two principal players assigned to two other figures, known or unknown in the theatrical professions, its chances for success would have been infinitely greater. Mr. Faversham, suave, splendid actor that he is, was miscast as Captain Briquet, the dashing Frenchman, who was capable of teaching young ladies to fall in love with him. He simply walked through his part and was himself, and never once stepped out of his role of Faversham sufficiently long to become the captain.

Miss Stevens was more satisfactory in her part of the Widow Audley. It seemed that she created rather a nice person and we were not surprised at the captain's behavior. The finale of the second act was one intended to bring the sympathy of everyone present to the distraught lady, so intense were her violent scenes when she declared her love for Briquet.

The night that this writer attended, the audience was very much amused and laughed heartily. We were torn between watching the stage and those not far from us.

In view of the fact that the season has not produced any sensational successes, it is possible that *A Lesson in Love* will linger longer at this theater than it would otherwise. The two stars have sufficient following to keep *A Lesson in Love* at this theater for a while, at least until the Shuberts can find something else, which is always the way of plays which do not prove profitable from a box-office viewpoint.

THE NATIONAL THEATER.

The first play of the season offered by Walter Hampden, the lessee of the National Theater, is *The Jolly Roger*, a romantic comedy by A. E. Thomas. Last Friday night, when we attended, the house apparently had few vacant seats. We hope that this indicates that Mr. Hampden is making money out of his venture aside from praise in artistic results. Thomas' play is quite a conglomeration of events and the none too forcible drama is held together by those capable persons, Pedro de Cordoba and Carol McComas. There are some rather good character parts and on the whole it is rather effectively staged. The first act was good, the second act was the best, and the third act was long and drawn out. It should be cut to one-half its length, thereby increasing its force. Long before the end the audience was fully aware of the turn of affairs; and it seems that the secret of a good play is to avoid the obvious. But for this last act's great length we would have come away from *The Jolly Roger* thoroughly entertained and at times amused. It is understood that the second production of Mr. Hampden's repertory season is under way, though there is no time set for the change in the production.

THE RIALTO.

After a long run on Broadway, *Ashes of Vengeance*, with Norma Talmadge as the star, was shown at the Rivoli for one week and last week it was transferred to the Rialto. In the opinion of the writer, this is one of the best pictures of the year. The acting of the entire cast is on a very high level, the photography is excellent, and the plot of the story itself is interesting. Norma Talmadge is to be praised highly for her unselfishness in sharing honors with other

members of her cast. There are not many stars on the screen today who would be willing to permit a feature in which they were starred to run for about half an hour before they put in their first appearance. That is what happens in *Ashes of Vengeance*, and it is particularly noticeable that Miss Talmadge allows the others members of the cast to have plenty of close-ups and to make the most of their scenes. Miss Talmadge is a splendid actress, and in this film she is given plenty of opportunity to display the dignity and hauteur which she knows so well how to depict.

Ashes of Vengeance is a long picture, and therefore the remainder of the program was curtailed, there being but two other numbers, both serving as an appropriate introduction to the feature film. The overture was from *Les Huguenots*, and Mary Fabian, soprano, sang an aria from the same opera.

THE RIVOLI.

Buster Keaton was seen here in *Three Ages*, last week, his newest film. The film was exceedingly amusing, as Keaton always is, and many reviewers and fans believe it is his funniest picture. But to our minds this is debatable. *Three Ages* is a flimsy affair around the old idea; the boy



MITZI,

star of *The Magic Ring*, now playing at the Liberty Theater.

and the girl of the Stone Age, the same universal boy and girl in the palmy days of Rome, and the modern boy and girl. The entire thing was one big laugh after another. The program was bolstered up with a lot of miscellaneous numbers, some good and some bad.

The overture for the week was the second Hungarian rhapsody (Liszt), Mr. Riesenfeld himself (on this occasion) conducting his orchestra brought over from the Rialto. This particular organization many times has offered the various Liszt rhapsodies and always interpreting the music with the dash and brilliancy that they command, despite the fact that the orchestra is smaller than some of the others in motion picture theaters. This was followed immediately by Mr. Riesenfeld's Classical Jazz, this week's selection being Herbert's waltz, *A Kiss in the Dark*, a number so familiar and well liked; the audience was most enthusiastic all week. The number has swept the country, some of our most distinguished opera singers making records in answer to the demand for the lilting melody.

The next musical number was a reproduction of Balestreri's famous painting, Beethoven's Sonata. This was given a very realistic scene, with the concertmaster playing the violin. This idea has been used several times and always with good effect. It was particularly successful as one of the numbers in the Greenwich Village Follies two years ago. An additional musical number was the *Blue Danube Waltz* dance by the Sarova Dancers.

The Japan Earthquake pictures were again one of the principal features of the theaters last week. Every one should see them.

THE CAPITOL.

Practically all of the numbers offered here are familiar, and they seem to improve with repetition. The overture, *The Marche Slav* (Tschaiowsky), with Erno Rapee conducting, is one of the most interesting which this organization offers. The interpretation under Mr. Rapee's guidance has been a matter of favorable comment during the past two years.

The *Nutcracker Suite* was the musical background for the ballet. Again, as formerly, Doris Niles was exquisite in her interpretation of *Dance Arabe*. Miss Niles and Thalia Zanolu and Ruth Matlock were given rousing applause after their dancing of *Dance Chinoise*. Mlle. Gabrielli changed her interpretation of the *Dance des Mirlitons* a little and it was much more graceful than her former efforts, to be truthful she was delightful.

For the news films, the Capitol showed the Japanese Earthquake pictures and during the showing the orchestra played parts of the fifth symphony; a more appropriate background could not have been arranged. These films are of distress and horror. There were also some American scenes shown, beautiful pictures with their startling contrasts; and for these

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the orchestra played beautiful phrases from Herbert's opera, *Natoma*, which is so characteristically American.

Mme. Stralia and William Robyn sang the *Miserere* from *Il Trovatore*. Mme. Stralia is a valuable member of the Capitol staff and it is to be hoped that she will be heard often during the season.

In Our Broadcasting Studio the principal soloists and ensemble took part. The audiences seem to enjoy this immensely but the writer must confess to a lack of enthusiasm. There is too much mixing of good numbers and bad numbers. For its purpose, however, broadcasting, we realize fully that it is greatly appreciated by the thousands who hear it.

After this long program finally came the feature picture, *The Eternal Three*, directed by Marshall Neilan. The characters were, as a whole, well cast, with Hobart Bosworth and Bessie Love, among the principals, most satisfactory. The film received fairly good criticisms and is considered worth while seeing.

THE LIBERTY THEATER.

Zelda Sears and Harold Levy have another musical comedy on Broadway. This time *The Magic Ring*, at the Liberty Theater, and no less than Mitzi as the star. The biggest success that this dainty little singer has had for years was written by these two (Lady Billy), and while *The Magic Ring* is lacking in a great many respects, Mitzi at least makes it worth while.

The music is particularly effective, as all of Mr. Levy's contributions generally are. Phoebe Crosby, of concert fame, and J. B. Carson have a charming scene, while the dancing is entrusted to Carlos and Inez. But after all is said and done, Mitzi is just Mitzi, and is pretty apt to carry her own without very much assistance. While *The Magic Ring*, to our mind, is not nearly so good a musical comedy as *Lady Billy* was, still there is no reason why it should not prove to be equally as effective and enjoy as much of a run as the other one did. After it leaves New York it will attract in the smaller cities, where Mitzi is even a greater favorite, if this is possible.

MAY JOHNSON.

Paderewski to Return This Month

Paderewski will arrive for his American tour at the end of October. For a greater part of the seventy concerts for which he is booked he will travel in his private car, *Ideal*.

The pianist is still resting at his Switzerland home, preparing new programs for America. Among other works, Mr. Paderewski will play on his forthcoming tour Brahms' *Variations on a Theme*, by Paganini; *Fantasia on Don Juan*, by Mozart-Liszt; a Liszt sonata, Chopin groups, Liszt rhapsodies, and Paderewski's own *Theme and Variations*.

Lillian Ginrich in Recital at Town House

Lillian Ginrich gave a very interesting song recital in the Freemantel-Ginrich studios at the Town House on Sunday afternoon, September 30. These recitals will be given every Sunday afternoon throughout the entire season.

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Wagnerian Opera Company to Open with Lohengrin

The Wagnerian Opera Company leaves this Saturday, October 13, for Washington, where the first performance of its new season will take place on Monday evening, October 15. The opera will be Lohengrin with the following cast: Messrs. Eck, Weil and Semper, and Mmes. Fischer, Alsen, Roetz, Shop and Ruf. Rodolf Ritter will sing the title role, and Eduard Moerike will conduct. The second performance will be Die Meistersinger, Wednesday matinee will be Walkure, and on Wednesday evening the Marriage of Figaro will be given. The performance of Die Meistersinger will introduce Josef Stransky as an operatic conductor. The company then goes to Baltimore for the last half of the week with practically the same singers and the same repertory. A week in Pittsburgh will follow and then a two weeks' stay in Chicago.

M. T. N. A. Passes Resolution

The Music Teachers' National Association, at its meeting in New York last December, passed a resolution favoring in principle the foundation and maintenance of a National Conservatory of Music by the United States Government, and directed the appointment of a committee to present a report on the subject at the coming meeting of the Association in Pittsburgh, December 26-28. J. Lawrence Erb, of New York, is chairman of this committee and the other members are Oscar G. Sonneck, of New York, Mrs. Frances E. Clark, of Camden, N. J., Dean P. C. Lutkin, of Evanston, Ill., and Max von L. Swarthout, of Los Angeles, Cal.

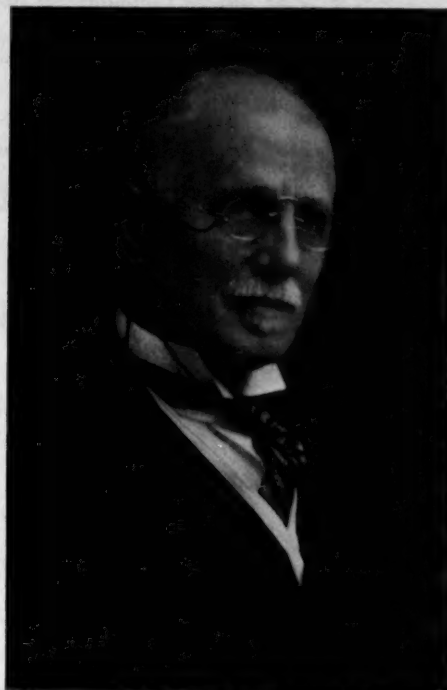
Golub at Town Hall October 12

Solomon Golub, Jewish poet-composer-singer, who has just returned from his European tour, where he performed his musical and poetical creations, will give a program entirely of his own Jewish songs, consisting of various phases of Jewish life, assisted by Mme. Pauline Kallman, mezzo-soprano, at Town Hall, Friday evening, October 12 (Columbus Day). The program will include: Phases of My People's Life, Youth and Longing, Mother and Childhood, Character Studies.

Music Courses at Columbia University

Columbia University, through University Extension, offers a number of courses in music, given by University officers. They are open to the general public, men and women, and

are designed to meet the demands of those who are unable to attend the regular courses of instruction. Credit is allowed for most of them. The courses include history of music, elementary harmony and ear training, advanced har-



WALTER HENRY HALL

mony and ear training, University chorus, violin, ensemble playing, organ, interpretation of choral music, materials of music, and band music and band playing.

Walter Henry Hall, who has gained an enviable reputation as director of the University chorus, will again be the pro-

fessor for this course. Students will be accepted as members of this chorus only after application to Professor Hall and after a voice trial. Concerts will be given during the year, and the University Chorus will join with the Brooklyn Oratorio Society to form a large festival chorus. The course in interpretation of choral music, also in charge of Professor Hall, will be a practical course designed to treat the development of choral art from the time of Palestrina to the present. Besides the consideration of church music there will be work in choral conducting.

Mary Jordan Favorite with American Legion

Mary Jordan, the contralto, a favorite singer with the American Legion, appeared recently with that organization in Galveston, Texas. Miss Jordan will begin her season very early this year with an appearance in Omaha, Neb., where she is to sing in joint recital with Frances Nash, pianist. Miss Jordan's recital in her home city of San Antonio is scheduled for November 6.

Easton Opens Fall Tour in Indiana

Florence Easton will open her fall concert tour at Ft. Wayne, Ind., on October 19, and go west after that performance to appear in the state of Colorado. Her Louisville, Ky., and New Orleans, La., engagements, originally scheduled for that month, have been postponed until later in the season on account of conflicting dates for the popular soprano and the fact that she must report at the Metropolitan for rehearsals on October 29.

Cecile de Horvath Honored by Mrs. Lyons

Cecile de Horvath, the pianist, has been engaged by Mrs. John F. Lyons, president of the National Federation of Music Clubs, for her harmony club course at Fort Worth, Texas, on December 6. The date for Mme. de Horvath's New York recital has been definitely set for January 7 in Town Hall.

Current Engagements for Grace Kerns

The District of Columbia, Virginia, West Virginia and Pennsylvania will hear Grace Kerns in concert this month. The popular soprano will make ten appearances in all before returning to New York the last of the month. Her opening date was at Washington, D. C., October 7.

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Bilotti at Carnegie Hall October 13

Anton Bilotti, American pianist, offers a most interesting and unusual program at his first recital of the season at Carnegie Hall next Saturday afternoon, October 13, which includes Handel's rarely played chaconne in G major, and his Passacaglia in G minor; Schumann's Carnaval, op. 9; Sgambati's Nenia, op. 18; Weber's Perpetual Motion, op. 24; Chopin's Etude, op. 10, and his Ballade in G minor, op. 23. Mr. Bilotti will also play his own Elfin Dance, as well as his arrangement for piano of Saint-Saëns' Danse Macabre. This last number Mr. Bilotti has dedicated to Busoni, Italian master of the piano, with whom the young musician studied.

Mr. Bilotti, who made his debut last season, has just returned from a successful European concert tour, appearing in Germany and Italy, where he played under the patronage of the Duke and Duchess D'Aosta. He is a graduate of the Royal Conservatory at Naples, which he entered at the age of nine, and where he studied for ten years.

Casella's Italian Rhapsody Effective

The Italian rhapsody for orchestra by Alfredo Casella is scheduled for a first performance with the Los Angeles Philharmonic this season. The rhapsody, which belongs

to Casella's second creative period, was composed in 1909. It is one of his most effective compositions, a fact which is due in part to the use which Casella has made of the popular folk songs of Italy, such as Funiculi-Funicula, the song of the laborers in the salt mines of Caltanissetta, and other well known airs.

Mr. Casella will not be heard in this country this season, but will return to America for his third tour for the season of 1924-25.

Ida Geer Weller "an Artist of Taste"

Ida Geer Weller, mezzo contralto, is on tour in the South and Southwest. Preceding her first concert in Nashville on



IDA GEER WELLER

October 2, she sang at a Rotarian luncheon on September 25, and was given a rousing reception. According to the Nashville Banner, "Miss Weller has a mezzo contralto voice of fine control and rich in its depth and musical quality, and the selections made for the Rotary meeting were especially appropriate to the occasion. Miss Weller sings with a naturalness that is particularly pleasing. . . . Each number sung called forth the warmest enthusiasm." Of her concert at the Ryman Auditorium on October 2 the critics said:

Miss Weller's voice is one of great beauty. It is a big, rich voice which, though it has a true mezzo quality, is capable of surprisingly

high reach. The singer had her voice under perfect control at all times, and her intonation was perfect.—Nashville Banner.

Miss Weller is an artist of taste and understanding and sings with great poise and little apparent effort. . . . After the big aria from Bemberg's Death of Joan of Arc, which Miss Weller wisely explained beforehand, and in the singing of which she rose to real heights of dramatic intensity, she gave two songs with Mr. Rose playing an obligato. In these she did some of her loveliest singing of the evening, displaying a perfection of legato and a roundness and evenness and beauty of tone which were wholly admirable. The audience was so delighted that she sang for an encore Love's On the Highway, with the clarity of a soprano.—Nashville Tennessean.

Among the prominent people in attendance at Miss Weller's concert were Governor and Mrs. Austin Peay, State Controller Edgar Graham, his wife and daughter, and Mr. Vill, of the treasury department.

NEW YORK CONCERTS

(Continued from page 37.)

The National Navy Club, and the receipts were sufficiently large to add considerably to the building of the new headquarters. Among the players who took part at the gala performance was Arthur Pryor, who played his old instrument, the trombone.

United States Marine Band

The United States Marine Band gave two concerts on Sunday—one in the afternoon at the Brooklyn Academy of Music, and the other at Carnegie Hall in the evening. Capt. William H. Santelmann has moulded his organization into splendid shape and the effects he and his men produced were excellent. At both performances Ina Bourskaya, now of the Metropolitan Opera Company, was the soloist and the audiences applauded her vigorously. The Carnegie Hall program was as follows: Overture to Rienzi (Wagner); aria from Jeanne d'Arc (Tchaikowsky), sung by Ina Bourskaya; cornet solo, Lost Chord (Sullivan), Arthur Witcomb; two movements from the New World Symphony (Dvorak); Entrance of the Gods in Walhalla, from Die Walküre (Wagner); three songs—The Blind Ploughman (Clarke), Serenade (Bennett), A Birthday Song (MacFadyen)—Ina Bourskaya; Invitation to the Dance (Weber-Weingartner); Liszt's 14th Hungarian rhapsody and the Star Spangled Banner, Mme. Bourskaya and Band. The Brooklyn program differed only in these selections: Overture to Il Guarany (Gomez); Finale, Third Act of Rienzi (Wagner); Rachmaninoff's C sharp minor prelude; Strauss' Beautiful Blue Danube Waltz, and Rogan's Military Tattoo.

Paderewski's First New York Appearance

Paderewski will make his first New York appearance this season with the New York Symphony Orchestra at an extra pair of gala concerts which Walter Damrosch has arranged in the pianist's honor to be given in Carnegie Hall, Thursday afternoon and Friday evening, December 6 and 7. Paderewski's appearance in the regular New York Symphony subscription series in Carnegie Hall is scheduled for December 27 and 28.

As already announced, Mr. Paderewski will either direct his own symphony or play his own Polish Fantasy at the extra concerts, and Sunday afternoon Symphony Society subscribers will be given first choice of seats.

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